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TO HELL AND BACK!



As season four gets underway, we're all no doubt wondering what to expect. If season three's overall arc was about Dean's year left to live after his deal with the Crossroads Demon – and Sam's attempts to save him – what will season four's story arc be? Who better to ask than the man himself, *Supernatural* creator Eric Kripke!

"I don't want to say too much," says Eric, "because we have some fun surprises in store, and we're trying hard not to give them away. But I can say this: Dean does get out of Hell. No big shocker there. But the question is – *how* does he get out? And what exactly happened to him down there? And what happened to Sam when he was all

alone? This season presents a lot of mystery, which we'll slowly reveal and unravel as it all progresses." Is there anything else the Winchesters will be dealing with? Yeah, they'll also be going up against something Eric can't even tell us about.

Sounds like season four will be unmissable as usual!

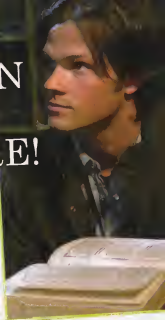




Spoiler
Alert

SEASON FOUR HINTS GALORE!

We're sure that, like us, you're desperate to know how season four will pan out. Well, in TV Guide's recent Fall Preview, creator Eric Kripke was in a hinting mood. "The season opens with some bombshells," he told them, revealing that season four opens four months after the events of *No Rest For The Wicked*. "What happened to Dean in Hell and to Sam when he had to be a hunter by himself will slowly come to light," he continued. "It gives us a nice opportunity for an internal struggle for Dean and for the brothers to surprise each other." TV Guide also confirmed that Jim Beaver and Steven Williams are back as "geezers demon fighters Bobby and Rufus". We should also "get set for a revealing flashback to the Winchester parents' teen years, an homage to 1930s monster flicks, and a bloody Halloween show."



LOCKED #6 AND LOADED DEAN'S AMULET



Ever present around Dean's neck, this protective amulet seems to be highly prized by him, yet only practical uses for it remain to be seen. The amulet has some similarities to the "Bull-man" of Mesopotamian mythology, who was said to help fight evil and chaos, which would certainly fit in with Sam and Dean's job. In *A Very Supernatural Christmas*, it was revealed that the amulet was given to the then eight-year-old Sam by Bobby Singer to give to their father John as a gift, as it was "real special." Disappointed by John's failure to be with the boys for Christmas, Sam gave it to Dean instead. What Bobby meant by saying the amulet was "real special," however, we don't know.

Supernatural stars spotted...
Alona Tai (Jo Harvelle) is set to appear in the campus comedy *College*, as well as the thriller *Kalamity*. • **Jim Beaver** (Bobby Singer) has been filming the black comedy *Dark And Stormy Night*. • **Samantha Ferris** (Ellen Harvelle) can be seen next in the horror movie *Grace*, about a stillborn baby that returns to life with a thirst for blood. • **Ridge Canipe** (Young Dean Winchester) takes the lead in the postpartum depression-themed thriller *Baby Blues*, appears in the football drama *The Express*, and in the gritty drama *Lila Is Hot In Cracktown*. • Look out for **Colin Ford** (Young Sam Winchester) as Jack in a live-action version of *Jack & The Beanstalk*, and in the sci-fi thriller *Push*, about a group of people with psychic abilities. • **Samantha Smith** (Mary Winchester) is starring in the comedy drama *The Chosen: One with Rob Schneider*, as well as the upcoming *Transformers* sequel, *Transformers: Revenge Of The Fallen*. • **Sebastian Spence** (the Yellow-Eyed Demon's son Tom) is starring in the latest Donald Storch mystery movie, *Ice Blues*. • **Billy Drago** (Doc Benton) is in great demand, with the drama *Rounds*, the horror thriller *Night Of The Templar*, the dystopian future sci-fi *Downstream*, and the horror romance *Dark Moon Rising*, all released soon. • **Cindy Sampson** (Lisa Braeden) can be seen in the upcoming horror thriller *The Factory*. • **Nicholas Ella** (Ben Braeden) will appear in the thriller *Shortcut*.



TOOLS#6

OF THE TRADE

Though some aspects of vampire mythology are not carried over into the *Supernatural* universe (stakes, crucifixes, garlic...), the idea that vampires shouldn't drink the blood of an already dead person has been. This 'Dead Man's Blood' causes a sickness and weakness in any vampire who ingests it or is injected with it. Sam, Dean, and John have used the blood to sedate vampires, like Luther's bride Kate and the confused, reluctantly 'turned' Lucy, but it was Gordon Walker who took its use to extremes. Holding the pacifistic vampire queen Lenore hostage, Gordon used Dead Man's Blood to cruelly torture her. It's a potent weapon, though open to abuse by some...

DEAD MAN'S BLOOD



WHERE ARE THEY NOW?

THIS ISSUE: Julie Benz (Laila Rourke)

Memorable *Supernatural* guest stars hunted down...

Best known beforehand for her role as manipulative vampire Darla in *Buffy The Vampire Slayer* and *Angel*, Julie Benz was instantly recognizable when she showed up way back in season one's *Faith* as the doomed Laila Rourke. The Pittsburgh native and former figure skater has had a long and varied acting career, and as well as her regular role on the serial killer black comedy *Dexter* as Dexter's troubled lover Rita Bennett, she recently starred in the *Rambo* sequel as Christian aid worker Sarah. It looks like things will be just as bloody in Julie's next two projects, as she'll be starring in the action thriller *Punisher: War Zone* with Ray Stevenson, and in the latest in the *Saw* horror movie series, *Saw V*. It seems things are looking a lot rosier for Julie than they were for poor Laila!

Each month, we take a look at a Winchester weapon of choice...

NEWS



Creation Entertainment's (Salute To) *Supernatural* convention will be

returning to Los Angeles for 2009, from March 27-29.

Guests set to appear at the con will include Dean Winchester himself, Jensen Ackles. For more news as it comes, see www.creationent.com/cal/supernatural_la.htm



Meanwhile, *Supernatural* fans in the UK (and anyone else happy to jump on a plane) will be pleased to hear that some of the show's stars will be appearing at Ravens, a weekend convention celebrating both *Supernatural* and its fellow show on The CW, *One Tree Hill*.

The convention will be happening between October 10-12, and among the guests (subject to work and other professional commitments)

are Emmanuel Vaquer (Madison), Sainantha Smith (Mary Winchester) and Fredino Lehne (the Yellow-Eyed Demon). For more details, see www.ravensevent.co.uk/ravens/



Our congratulations go out to *Supernatural*'s supervising sound editor Michael E. Lawshe and his team, who've picked up an Emmy nomination for Outstanding Sound Editing For A Series for *Supernatural*, specifically for *Jus In Bello*. Michael's also nominated in the same category for his work on *Smallville*. So we guess it's double congratulations to him!

BITES

Lilith

TOP FIVE

... FEMMES FATALES!

They say the female of the species is deadlier than the male, and considering some of the ladies the Winchester boys have tangled with in their career so far, they probably wouldn't argue! But who were the nastiest?

Meg



One of the toughest demons the Winchesters have ever come up against, Meg had obviously learned a lot from her "father," the Yellow-Eyed Demon. Cutting a swathe through John's friends and fellow hunters, she nearly succeeded in getting her hands on the demon-killing Colt, only to be tricked by the boys and exorcised. Her later possession of Sam, however, proved that you can't keep a good demoness down.

The mother of them all, perhaps literally, as lesser demons like the Crossroads Demon all appear to answer to her. Powerful in her own right, Lilith's also an expert in mental torture, as she proved on her "shore leave" when she mercilessly possessed the kindly Fremont family's little girl and terrorised them. She even took over Ruby's body at one point, but it seems like she may have met her match in Sam, who seemed immune to her blinding light trick that had earlier killed Agent Henriksen and virginal Nancy Fitzgerald, among others.

So dangerous she's become a household name and a slumber party favorite. Bloody Mary nearly proved fatal for Sam and Dean after escaping from her mirror and attacking them. Her M.O. of making people bleed to death through their eyes has to be one of the worst ways to go that we've witnessed in the show so far, even if she does only attack those who feel they're responsible for someone else's death. Still, anytime we're in front of a mirror, we sometimes feel like saying her name three times despite ourselves...

Bloody Mary



Tammi

Be careful what you wish for, as supposed book club members and budding witches Renee and Elizabeth found when their new friend and fellow witch Tammi turned out to be a powerful demon who'd taken their souls. Tammi proved more than a match for Ruby, who'd sold her soul to her originally, but she wasn't quite so lucky against Dean. Maybe the ladies should have stuck to actual books? We don't think *Captain's Curse's* Mandown has ever proved fatal. Well, not unless you were really bored by the movie...

Melanie

Melanie may have been small, but what she lacked in size, she made up for in malevolence. Escaping from a family portrait anytime it was bought by a new owner, she'd soon hack and slash her way through the unfortunate art-lovers thanks to a way with a razor that made Sweeney Todd seem like a novice! Luckily Melanie had an Achilles Heel - her doll, made using Melanie's own hair. Once the doll went up in flames, so did she!





As *Supernatural* heads toward season four, Jared Padalecki and Jensen Ackles tell *The Official Supernatural Magazine* about why romance with Ruby might not be a good idea, why the writers' strike is the scariest thing they've faced, and how, when it comes to the surprises *Supernatural* creator Eric Kripke might spring, sometimes they're almost as in the dark as the rest of us...





ARRESTS

Words: Nicholas Knight

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JARED AND
JENSEN
INTERVIEW

Jensen Ackles and Jared Padalecki will readily tell you that working on *Supernatural* has made them much less likely to get scared by the strange things that creep along just out of sight and lurk in the darkness. So what does it take to scare them nowadays? A writers' strike.

"The obvious news of [season three] was the writers' strike," Padalecki emphasizes. "It scared a lot of us over here. Everything was up in the air. TV itself was up in the air. People wondered: 'Is TV going to go to reality? Is TV going to go to news only? Is [all this] stuff gonna go to the Internet?' Magazines like this one and the companion books really helped to ensure that our show would come back, and it *did* come back. So on behalf of everyone here, a big 'Thanks' to everybody; we're all very grateful to the fans and to the people who just enjoy the show, because we enjoy the show as well, and we enjoy making it."

"As soon as that strike hit, we were all saying 'See you later,' but a lot of us were scared it was going to be farewell. It was good to come back!" However, that doesn't mean it was easy coming back. Ackles admits that it was hard for him to jump back into character. "In fact," he says, "I sat down and watched three episodes just to get my head back into the whole show and the character, and find that [brotherly] relationship [again]."

"I didn't even see Jared the whole time the

writers' strike was going on, because he was traveling off in Europe and I was home in Texas. We just [all] kind of tried to utilize that time off as much as possible. Not to mention that we see enough of each other when we're working together..." Ackles laughs, but it's an unnecessary cue because it's been well-documented how well the two actors get along both on and off screen.

Although happy to be back, Padalecki also admits, "It was weird. Since the Pilot it's the longest I've gone without playing Sam Winchester. Between seasons one and two and seasons two and three, the breaks were two months, and this time it was over three months." Not that it took the consummate professionals long to step back into the Winchester's shoes.

"Of course, we fell right back into it; like

riding a bike," Ackles reassures.

If Jared and Jensen's portrayals of the brothers *did* change after the writers' strike, that's okay; they're not cookie-cutter characters that need to behave exactly the same in episodes one through 104. "I think one of the great things about the show is how these characters are ever-evolving and ever-changing," Ackles relates. "Just the motivating factor behind these characters is interesting to me, because it's not like I'm having to play the same thing day in and day out. It changes slightly from episode to episode, and it changes dramatically from season to season. I think that if it was the same long, long storyline, playing the same character, you'd run the risk of really getting bored."

Unfortunately, *Supernatural* season three lost six episodes due to the strike. Were any important or interesting storylines lost for good? "Definitely a better question for [creator] Eric Kripke or someone," Padalecki comments, "but having talked to him, and from what I know of where we were in October, we actually had to go [in] a completely different route, just because the change from 10 episodes to four episodes was a huge deal. It's one thing if you get an 18-episode pick-up instead of a 22-episode pick-up, but we were already 12 episodes into [the season]."

"They had to really condense a lot and get rid of some of the stand-alone episodes, which are fun and we love to shoot 'em because they're not so heavy and so dark, but we had to shoot just this one stand-alone [*Ghostfacers*] and then [really] get down to business."

It's sort of just like a fast-forwarded version of what the season would've been. And when we got the four-episode pick-up for the rest of season three, we also got the season four pick-up, so I think it was okay to sort of leave [the stand-alones] behind, because we can [always] put them in season four."

So what will we see in season four? "I've





come to learn one thing over the past three seasons that we've been filming," Ackles contends, "and that's never to try to predict Eric Kripke. I tried to make predictions when I first started shooting the show, and he would always prove me wrong, so... who knows? Eric likes to twist things up all the time - I just leave it to his crazy mind."

But some things, like Dean coming back from Hell, are a given, right? "I hope!" Ackles laughs.

"I better check

my contract. I don't know how, though. This goes back to me not even [trying] to predict Eric's motivation, because he could be like, 'Oh, the fans, they all want this, and I want to do this, and people are saying we should do this... Yeah, well, screw them, I'm going to do *this*!' He's that kind of guy. He loves throwing curveballs. So who knows?"

Ackles is not playing coy, he's not just trying to avoid being the one to let a cool secret slip out. He really can't predict what Kripke and the other writers will do next to Dean and the show. "I wish I could," he insists. "Because I read some of these story outlines and I'm like, 'You gotta be kidding me!' And I call Eric up and [ask], 'What's happening next?' And he's like, 'I'm not telling you.'"

Padalecki doesn't have much better luck getting answers out of Kripke, and there's one question that he'd really like answered: Is Sam going to turn evil? "That's a great question," Padalecki says.

"It seems like the only way for Sam to save his brother is going to be by embracing his evil side for even a moment, so I'm curious to see what happens if Sam goes 'dark side.'" - Jared




"I hear it all the time and I always wish I knew the answer. As of right now, I think the audience would be very against it, so I don't think [Eric] and the other writers are going to let that happen. But it's somewhere I'm curious to go; I'd love to see what happens if Sam goes that way. As far as the scripts and outlines I've read, it seems like the only way [for Sam] to save his brother is going to be by embracing his evil side for even a moment, so I'm curious to see what happens if Sam goes 'dark side.' The audience probably doesn't want it, and of course my parents and family don't want it either, but I think it'd be interesting to see Sam maybe get weak a little bit and give in to that [impulse]. And see if Dean, through love or affection or just stubbornness, pulls his brother out of that. I think it would make for some interesting brother moments, and I think it'd be an interesting part of the story."

A similar question is whether or not Sam is actually human anymore...

"I guess there was always the question of 'Is he human?' in the first place,"

Padalecki agrees, "and now that he's come back from the dead, you're [thinking] 'something's really gotta be messed up,' and we're just waiting for it to surface. We don't know if that's what Ruby's talking about. Maybe I was powerful initially, and now that I've died and come back it's almost like when Obi-Wan [Kenobi, from *Star Wars*] said, 'If you strike me down, I shall become more powerful than you could [possibly] imagine.' Now that I've been dead and [have come] back, maybe there's some sort of fortification that I wouldn't have had if I'd just been a regular old half-demon character. We saw the Yellow-Eyed Demon put some demon blood into baby Sam, so we know there's something in



"I don't want to be a part of a show that lasts past its expiration date. It's been a motto in Hollywood for many years that you always want to leave the audience wanting more." – Jensen





"Just the motivating factor behind these characters is interesting to me, because it's not like I'm having to play the same thing day in and day out." — Jensen

him that's not humans, but we don't know how deep it goes, just yet."

No Rest For The Wicked left us wondering if Sam not only is a fully-fledged demon, but if he's more powerful than Lilith. But do we actually know how powerful Lilith is? "She's pretty powerful, obviously," states Padalecki. "I know that Kripke and the writers love playing with the color of the demons' eyes. Black-eyed demons are run-of-the-mill demons, but the Yellow-Eyed Demon, he's even worse, and the red-eyed demon is the Green-eyed Demon. And here we see Lilith with her white eyes and we know that she is gun-running to be essentially the leader of Hell, opposite Satan. We don't know where Satan fits in, but Lilith is the big badass in Hell, so we know that we're going to have to answer to her. From what we know, she's essentially all-powerful. We don't know a way to stop her. Even Ruby, who is a demon [doesn't know how to stop her]. She's obviously been trying to weapon Sam into embracing his demonic abilities a little bit more, but Sam's been so against it and doesn't want to go [down] that route... but he wants to save his brothers..."

"Obviously Lilith is going to be a factor in season four," Ackles reveals. While he still won't predict exactly what'll come out of the writers' room, he expects *Jim Henson's Buddy Banger* to return as the boys' regular father figure. "I'd love to see Ellen come back [as well]," he adds. "She definitely fits the mold of the show." Padalecki couldn't agree more, and he had in fact been expecting to see her in season three. "I never know what the deal is, when the guest stars are coming in, when they're not," he explains. "We obviously love Samantha [Farris], and the audience loves her as well, so I don't know why it didn't work out [last season]. My guess is

"Magazines like this one and the companion books really helped to ensure that our show would come back, and it did come back." — Jared

another or another with the expanding arcs, it sort of just a hold on a lot of the different storylines. But I'm sure she'll be back. She's a favorite of everybody around here, and of the audience, just like Jim Beaver. There's a demand for those people. They'll be back!"

Padalecki would also like to see some popular creatures come back in season four. "I think vampires are always fun. And now we're without the Cole, so I don't know if I want any more demons to come back! Shapeshifters are always fun, too. They just keep you guessing. We've done two now — *Skin* and *Nightshift* — and I just love the whole 'you can't trust anybody' thing. You could be talking to Ben, but it could be anybody else. I love the shapeshifters and the sort of cat and mouse game of who is it now, who's there?" The middle to a 10 is also a middle that anybody can try and figure out. A lot of times there's women and we end up finding out who the demon is because he likes women or because we squatted everyone with holy water and one guy started to smile, but

with [a] shapeshifter you can try to figure out who's been acting weird, who's been acting differently, who went off and cool they were going to the bathroom. It's a fun kind of an episode for the audience."

Adkins has another kind of fun in mind. "I'd like to see the [Hollywood] guys come back," he explains. "I think that they definitely add a comedic element to the show that you never really can get enough of when you're dealing with something so dark and dreary, and these heavy emotional storylines. Which is why I like to try to play as much comedy with Dean as possible. It's always a nice balance."

Something that's harder to balance with all the dark and dreary are healthy relationships. Dean and Dile aren't likely to hook up in Hell — although stranger things *have* happened — and Ben and Ruby are now unlikely to get together. "I don't know," Padalecki chuckles. "I don't think so. I think she has a clear and obvious purpose in the show, and a great purpose that she serves well, but I think that our the-hard-for-hen just wouldn't

be interested in seeing that love story.

Dean's done a love scene, and I've done a love scene, and they're interesting and serve their purpose, but I don't think the boys would work in a relationship [with anyone]. I think it'd just be a weird dynamic. I mean, what would Ruby ride in the back of the Impala? It'd be kind of odd [to] wheel out. I don't think it'd ever pan out. But if it did, I'm sure the writers will work it in eventually."

Besides, it'd kind of spoil the mood of chasing love scenes for eyes turned black. "Exactly. 'Uh, can I suppose to tell you now?' It was hard enough for poor old Sammy waking up and fighting a woman if he's still in even worse if he opens his eyes and there are some big black eyes staring down at him!"

Remember, though, that Adkins pointed out that Krile likes to twist things around, so anything is possible. Anything that can be accomplished within two more seasons, anyway. Yes, the rumors are true, Krile has a plan for ending the show after five seasons. Hopefully he'll twist that ending around and add on some more seasons when we're least expecting it, but one thing's for certain: *Supernatural* is unlikely to continue without its creator. "I definitely don't want to go on if Eric's not willing to," Adkins proclaims. "If you love the masterpiece of all this brilliant story creativity, then you just turn into a puppet. I'm passionate about the stories that Eric writes, and if he stops writing them I would be scared that the passion I have for the show would start to [diminish]. I don't want to be a part of a show that, here just, its experts on date. It's been a mistake in Hollywood for many years that you always want to leave the audience wanting more. I think it still makes sense, even for television shows. Once those stories reach that plateau, or that plateau, get out before it starts declining. Go out on top! So if that's his decision, then I support it."

Unlike Adkins, we're willing to make a prediction. Regardless of whether *Supernatural* runs for five, seven, or 15 seasons, their support will never expire! ★



Season three's *The Kids Are Alright* introduced Dean to an idea that was more scary to him at first than anything he'd faced before - the thought that he could be a father. Playing the potential Winchester offspring was Nicholas Ellis, and *The Official Supernatural Magazine* caught up with him to talk about imitating Jensen Ackles, acting the hero, and why horror's more fun...

Words: Neil Edwards

Before season three, we'd seen glimpses of Dean and Sam themselves as kids, but the thought of them starting their own families seemed a long way off. Or at least it did until Dean paid a return visit to Ozmia, Illinois, to look up an old girlfriend, Lisa Brannen, in the episode *The Kids Are Alright*.

Finding a party to fall swing, Dean thought he was in his element, until it turned out, of course, to be a little party for Dean's son Ben, played by Nicholas Ellis. After some mental arithmetic and seeing some alarming similarities between himself and budding cool dude Ben, Dean started to think the unthinkable - could he actually be a dad?

THE KID IS ALRIGHT

SUPERNATURAL





Catching up with Nicholas in the midst of a publicity tour for his latest movie (known as *that later*), we asked how he got started in the business. "I've always loved watching movies, and I used to write letters from [all the] movies I'd watch. My parents brought me to an agent and I started getting commercials right away."

Nick's certainly achieved a lot of success at such a young age. As well as the aforementioned commercials for the likes of *Pelican Place*, Mattel's *Justice League* range, *Real Boy*, *Kid's*, and *Liquid*, he's also had roles in the movies *White Noise*, *Children Of Fate*, *War*, and *The Star*, not to mention the TV dramas *Masters Of Horror* and *Storm Child*.

There are a few further credits among them, including *Supernatural*, so are those projects more fun to work on than other games? "Well, they are a lot of fun to be in," Nicholas admits, "because I get to play the bad guy, and I do, and those kinds of parts are most to play."

So how much of *Supernatural* had he even before being cast as Ben? "I had heard of it," Nicholas says, "but I didn't watch [the show] before I got the role. I started watching when I auditioned." Any favorite episodes? "Since I've not seen too many episodes, I would have to say the one I was in, [*The Kids Are Alright*]."



"IT FELT NEAT TO BE THE 'HERO' AND HELP SAVE ALL THOSE KIDS."

In the episode, Ben had a rather creepy alter self – the Changeling that took his place, until Lisa realized that the switcheroo had happened when she saw the Changeling's horrific real face in its reflection. So what's it like seeing your face transformed like that, I ask in Nicholas' case, it was, "kind of creepy, but at the same time pretty cool to see them do that to your face!" Presumably the effect was added in after shooting with CGI? "Yes, it was," Nicholas explains, "as well as the part [where] I burst into flames!" he continues enthusiastically.

Along with meeting Ben, the episode saw Dean reconnecting with his old flame Lisa, Ben's mom, played by Cindy Sampson. So what was Cindy like to work with? "She was very nice. She was funny and really pretty!" Nicholas continues. It seems like Ben's not the only one who shares Dean's eye for the hottest. "The events of the episode also saw Ben following Dean's example by learning how to fight back against the bad bully, not to mention helping the other captured kids escape from the basement they were locked up in by the Changeling mother. So how did Nicholas find shooting the action scenes in the show?"



"THE BEST PART FOR ME IS THAT I GOT TO PLAY A DEMON THAT WAS A LOT OF FUN"

"It was cool to learn how to fight. It felt good to be the 'bored' and help save all these kids."

Following in Ben and Dean's footsteps as a hero would take a lot of courage, but what kind of things does Nicholas find scary in real life?

"I hate spiders, and someone sneaking up on you in the dark." Given the frequency with which that kind of thing happens in the *Wingmen*s, maybe it's best to stick to the acting career rather than turn to demon-hunting. Do his parents let him watch scary stuff like *Supernatural*? "They do, but it's usually my own choice when I don't want to watch something that's too scary."

Past *Supernatural*, Nicholas has also been cast in one of his bigger roles yet, as the young Speed in the summer film *Speed Racer*. What was it like working on the movie? "Speed Racer was amazing!" says Nicholas, clearly having enjoyed it. "I got to work a lot with green screen and had to use a lot of my imagination. I also got to work with people like John Goodman, Susan Sarandon and Scott Porter [who play Speed's dad, mom, and brother Ben Racer, respectively]."

Clearly Nicholas got along just as well with his *Supernatural* co-stars, Jared and Jensen. "They were both very cool and great guys to hang out with. They were really fun to work with and always seemed to be having fun."

The role as Ben obviously involved Nicholas working more with Jensen than Jared, especially as Ben had to come across like a mini version of Dean. How did Nick go about

bringing that resemblance to the screen in the episode? "When I got on the set I really paid attention to the way [Jensen] walked and

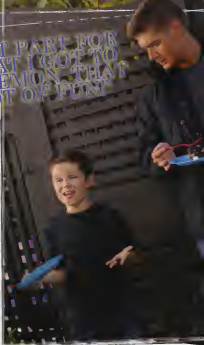
talked," he explains, and it certainly paid off, as the scenes where Ben reminds Dean of himself are some of the most entertaining in the episode. Were there any difficult parts to working on *Supernatural*? "There honestly was no difficult part of it. It was a lot of fun," Nicholas explains.

The Kids Are Alright raised the question of whether Ben was Dean's son or not, so does Nicholas think it would have been cool if it were true?

"It would have been very cool,

because then it may have been a recurring role and there would be a kid as a [potential] series regular."

It's not unheard of for guest characters to return to *Supernatural* after their first appearance, so how would Nicholas feel about the possibility of coming back for another episode or more? "I would love to do another episode, and I think [Ben] should come back. That episode kind of left it open for him to still be Dean's son, so you never know..."



THE WRITE STUFF

Sera Gamble's been penning some of the best loved episodes of *Supernatural* since season one, and has now become head writer and producer. You loved her writing enough to vote her Best Writer in the recent inaugural *Supernatural* Readers Awards, beating even show creator Eric Kripke! So, Nicholas Knight tracked her down to find out about the effects of the writers' strike, what we might be seeing in season four, and why she likes to write about gore...

On a behalf of *The Official Supernatural Magazine*, I had the privilege of informing writer/producer Sera Gamble that she won the Best Writer category in the inaugural *Supernatural* Readers Awards. After a doctored moment of silence, she searched for the right way to express her joy, and then exclaimed, "I'm glad that there are fans who love me, because I love the fans!"

I also informed her that the adoration of the fans is as good as itself a priceless reward, seeing as how there is no actual monetary or plaque awarded for in the magazine's budget! "I think it's perfect and fitting that for the person that wins the Best Writer award for *Supernatural*, that there wouldn't be anything in the budget for a plaque," remarked Gamble, alluding to the fact that the show's writers have to struggle by constraint of *Supernatural*'s relatively modest budget. Upon further reflection, however, Gamble came up with something

more fitting than a plaque, anyone. "It should really be more like the winner gets a total pig in a jar or something," she retorted dead. "We can pass it along like an Employee of the Month button."

Episodes written by Gamble, such as *Dead Is the New Black*, and also in *Beleza*, definitely rank among my favorites, yet I'll be hard-pressed to choose just one to exemplify why she's a *Supernatural* Readers Awards winner. So I put her on the spot and asked which of the season three episodes she wrote is her favorite. "That's a hard question," she mused. "The doctors did a really good job on all of these!" I waited patiently, and when she realized I wasn't going to move on, she relented. "It's not a secret that I'm really fond of the character Gordon. I was stoked to get to wrap up his storyline in *Fresh Blood*. I was really glad to get to pop off his head with vector wire."



Let me just repeat that last: "I was really glad to pop off his head with that wire." Considering she takes such glee in writing memorably twisted *Supernatural* moments like that, is there really any surprise she won the Best Writer award? No? I didn't think so.

"I'm also really proud of *Jus Is Bello*," she adds, "because I feel like that was an episode that wasn't particularly in my wheelhouse as a writer. When we have a batch of episodes on the table that don't particularly belong to anyone, and one of them is stuck full of cops and FBI agents, I'm never the person who's like, 'Okay, I want to do the one with the cops.' I'm always the one who wants to do the one with all the high-

school students and mutants and witches and ninjas. I've never really been much for cops and lawyers and stuff like that. I had to write that episode because of time and production restraints. It was a challenge for me [in] that way, and it took more research than usual. I'm proud of the way it turned out."

Certainly for an episode like *Jus Is Bello*, the research had to include repeat viewings of movies such as *Assault On Precinct 13* and *Die Hard*. "That was fun," Ganbhe confirms. "Those were really good movies. I watched a lot of movies like that. I love a good caught-between-a-rock-and-a-hard-place kind of thing—it's just not the first place my mind goes, but it's good for me."

One of the memorable moments in *Jus Is Bello* was when Sam and Dean pulled open their shirts to reveal their matching tattoos of the protective angel Bobby gave them in *Sam Under A Bad Sign*. When she wrote that scene, Ganbhe must have realized that some fans might be tempted to get a similar tattoo—but if they did, would she find it flattering or creepy? "Both," she replied without hesitation, as if the thought's already crossed her mind. Then she decided that maybe it really wouldn't be creepy after all. "If you're into it, you're into it. It's an anti-possession tattoo, so you never know when that might come in handy."



"WE CAME VERY CLOSE TO CUTTING SAM'S EYEBALLS OUT WITH A GRAPEFRUIT SPOON. I WISH WE COULD'VE DONE IT, BUT HE KIND OF NEEDS HIS EYES..."

Something else that'd come in handy would be a phone number for contacting the afterlife. When I watched Long Distance Caller I held out hope that there would be a surprise twist in that it turned out John Winchester (who's actually calling Dean to try to help his son stay out of Hell). But, alas, the thought never even crossed the writers' minds. "No," Gable admits. "I don't think [it]. I think after John came back to help them, when the Devil's Gate opened, in our minds he's gone on to somewhere better. I would say 'never' or say 'never' to the real John Winchester coming back... except for the fact that Jeffrey Dean Morgan is so in demand these days that it's impossible to get hold of him. The most important thing to keep in mind from the perspective of Sam and Dean is what they need as characters, and where they're at now is that they're orphans. Their dad is really, really gone, and they have to deal with that. That's where they are on their journey, and I wouldn't want to undermine that, unless it was to make matters worse."

Nothing could have been worse for the boys' journey than losing an episode. "I'm sad that season three was so short," said Gable. "It took us a bit to warm up as season three, I don't think everything was successful. Television is kind of a moving train, and you learn your lessons as you go, because you can never really stop, you can never go back. When you look at the individual episodes, they are some of our most creative, unusual episodes. Some of our funniest, some of our poignant, some of our most emotional... I think we missed the bar in a lot of areas in those episodes. We took a lot of risks that way. Sometimes they didn't work, and a lot of times they did. In the room when we were pitching these ideas, we said, 'This might work - it really might not—okay, we're gonna go for it.' I look at the season and I think, 'Okay, we went for it!' I'm happy about that."

By now it should come as no surprise that Gable is happy to point out that the season with the immortal surgeon, Doc



"I WAS STOKED TO GET TO WRAP UP GORDON'S STORYLINE IN FRESH BLOOD. I WAS REALLY GLAD TO GET TO POP OFF HIS HEAD WITH RAZOR WIRE."



Berman, cutting up body parts in *Time Is On My Side* are "the goriest scenes I've ever written. There's a woman who's skinned and crawling with maggots, there's a scene where a man is awake and his chest is split open, his ribs are cracked, and his still-beating heart is pulled out of his chest. We really upped the gore on that one. We came very close to cutting Sean's eyeballs out with [a] grapefruit spoon. I wish we could've done it, but he kind of needs his eyes...

"In life I don't do things that are that gory," Gambile concedes, so don't expect to see her running into a haunted house on *The CW's* new reality show 12 (in which contestants must survive horror movie-themed challenges) anytime soon. "I would never go on a show like that, honestly. I wouldn't want someone to film me looking like a total wuss. I'm not a particularly brave person, I really do like writing gay things.

"At this point, going into our fourth year, we have to continue to outdo ourselves. I feel like it's a mandate. I don't know where we're going to go after an episode like *Time Is On My Side*. We're going to have to take a bus full of infant children and explode it or something to up our gore factor."

Maybe they'll just torture Dean endlessly in Hell. Gambile won't spoil what their plans are for that story arc, but she will say that "a huge part of what Dean's going to be going through [in season four] has to do with what he saw and what he experienced when he was down there. That said, we are extremely constrained by budget. We don't want to attempt anything that we can't do elegantly and beautifully... and in really sexy fashion."

Gambile also won't spoil how Dean gets out of Hell. "I've been joking that maybe it'll be Sean and his special telephone to Hell, where he'll be contacting Dean on an episode basis." Not surprisingly, Gambile doesn't deny that Dean will indeed get



out of Hell (if he hasn't already by the time of this magazine printing). But what the fans really want to know is whether Sam embraces his demonic powers to save his brother, and Gamble does hint at the answer. "You see Sam at maturity in this season," she reveals. "There's not going to be a lot of hand-wringing and 'Oh my God, what if I should happen to turn dark side?' There's not a lot of 'theoretical'

going on in this season. There are a lot of things actually *happening*. There are things that they've been worrying about for many seasons that they don't have the luxury of having a chat about in the *Impala* anymore."

Lilith will, of course, be back in season four to make the Winchester brothers' lives as difficult as possible. "She hooks into a larger mythology," Gamble revealed. "I'm excited about it. We're introducing an entirely new supernatural species. That's pretty cool in my estimation. Lilith hooks into sort of a wider *Supernatural* mythology that the Yellow-Eyed Demon is a part of, that pretty much everything you've seen since the beginning is a part of it. I know [there have been] some skepticisms about little dangly things, but even things like the Croatoan virus [from season two] will be explained."

"The thing that's exciting to me is that so many questions will be answered," Gamble explained. "We

were in the Writers' Room yesterday and were talking about an episode that Eric [Kripke] and Ben [Edlund] have that I think is a really great idea; [it] takes us back into the past to Sam and Dean's parents' youth. It explores the Winchester family history from way before Sam and Dean were born and answers a lot of questions from that perspective. This is very early [in the process], so the episode will probably go through many incarnations, but I think that's pretty interesting. Season four's going to be rad."

In case you didn't already think that Sera Gamble has one of the coolest jobs on Earth, here's what she had to say when I contacted her after our initial interview to see if she had any additional season four teasers to share with us: "Right now I'm just watching horror movies for work until my eyeballs fall out!"

"WE DON'T WANT TO ATTEMPT ANYTHING THAT WE CAN'T DO ELEGANTLY AND BEAUTIFULLY... AND IN REALLY SCARY FASHION."



THE REAL McCOY

Sandra McCoy's appearance in *Supernatural* as the latest incarnation of the offing Cresswords Demon had all the more resonance as she was at the time co-star Jared Padalecki's childhood. The *Official Supernatural Magazine's* Jayne Nelson spoke to the dancer turned actress before their recent split and found that in contrast to her onscreen role, Sandra's one of the sweetest people you could ever meet...

Words: Jayne Nelson



Crossroads are you already knew that the Crossroads
Dorm was filled with the Cool at the end of
Bedtime Stories was Sandra McCoy, his then real-life
girlfriend. But did you also know she very nearly
played Barnes' deceased girlfriend, Jess? Or that she
dances with Justin Timberlake? Read on and learn.

**The Official Crossroads Magazine: Be left to, Be
you get the part of the Crossroads Dorm
on Supernatural?**

Sandra McCoy: I had auditioned for three roles prior
to that and I'd gotten pretty close, but, from my
understanding, because of the nature of mine and Jared's
relationship, they wanted to wait for the perfect role,
something the fans would like to see.

What were the other roles you auditioned for?

I actually auditioned for the role of Jessica in the pilot. That
was a long time ago. I'd gotten a callback for that, but
I think they wanted to go with a taller person. And
obviously Adrienne Pasicki was perfect for it, she
did a great job. I also auditioned for the role of Sarah
in Providence, who everyone loved, but I didn't get
that. I don't think anyone wants to see Jared and
I kiss! And after that I went for the role of
Gurney in What Is and What Should Never
Be, who was supposed to kiss Jensen.
I don't think anybody wanted to see
Jensen and I kiss, either! Finally the



producers looked me [for the role] I think I was the least like, and the least prepared for. I mean, I've never played anything like that. I think I'm better at the stereotypes in sitcoms or the good girls, that's what I know!

YOU WERE IT WAS OBVIOUSLY SHOWING WHEN YOU WERE FILMING IT.

On my position, yes it was. I think we started shooting at 1:15 in Vancouver. I was being very stubborn. Usually between shots they'll put a jacket on the boys and their pants down to keep them warm, but I thought it would be a good idea not to use the power at all and totally acclimate. So

instead I was just shivering and in between shots my teeth were chattering. During the shots I was squeezing my thighs and thinking about something else other than allowing my teeth to chatter!

YOU COULD HAVE GOTTEN PROTAGONIST

I know! I've got a problem with stubbornness, and I thought that was the most professional way to go about it. Once I'd said, "No jacket, please," I didn't want to turn back. But I was so cold.

DID YOU? I REMEMBER SAM ASKING YOU TO PUT IT ON.

It wasn't so bad to shoot, only because we were nowhere near each other. I was looking right at camera and he was looking right at camera, and neither of us were standing right behind the camera for safety reasons. So he was pointing a gun at me, which was strange, but for the actual shooting we were probably 30 feet away from each other.

WAS THERE A MOMENT WHERE YOU WERE THINKING YOU WERE

No, no, we weren't looking each other in the eye when he pulled the trigger. I don't know what that could have done to him mentally! Jared did a great job with the scene, it was one of my favorite ones of his. So, yeah, we were nowhere near each other at the time. [Laughs]

WHAT WERE YOUR FEELINGS WHEN YOU HEARD THEY WERE CANCELLED? WERE YOU LIKE, "OH MY GOD, THEY'RE CANCELLED!"

Well, more, he's not too much like Sam. I don't think I've watched every single episode of the show, so I know the Sam character and I know Jared very well.

So it wasn't weird, it was actually easier for me to remember that when I looked at him because I acknowledge their differences.

Working with him was the most fulfilling experience of my life because I've been on that set plenty of times, so I know the crew really well. I didn't want to let [Jared] down.

THEY WANTED TO WAIT FOR THE PERFECT ROLE SOMETHING THE FANS WOULD LIKE TO SEE.



arrived and I figured I'd go up and introduce myself. He was a little tired and in a bad mood and I was super-bubbly and excited; it was the first acting job I'd ever got, because at the time I was only dancing. So I was thrilled. He was straight onto another film without getting a break to see his family and whatnot, so we were just on very different levels, I think. So I found him rude and he found me annoying! [Laughs]

So what are you working on at the moment?

Well, I actually auditioned yesterday for [Supernatural producer] John Shiban, and I don't think he had any idea who I am! I love that. He's got a new project that he's working on for ABC. My focus right now is more on going back to school. I'm in a graduate program to get my Masters in Psychology, which is what I need to get my PhD in Psychology, which is what I'm really focused on. I think after the [writers'] strike I really had to decide whether or not I wanted to be an actress. It's probably hard to say, but I think it's no secret that I really prefer the dancing, and it's hard to leave because I pay my mortgage that way! I'm really focused on the school right now, and working on putting together a concert for charity that I like to do. Other than that, I do a lot of commercial work, and that pays my bills.

It is weird that you're a member of MEMSA?

Yes, my mother was a MEMSA member and it was a thing I wanted to do when I grew up, too. I had no idea what to expect when I sat the test... I do a lot of logic puzzles and just love anything like that, brain teasers and whatnot, so I figured I should try it. Luckily I got in!

You're a brilliant dancer too! What's great to be asked for the "Dance" episode with Justin Timberlake?

I've been doing stuff with Justin for a while. I'd done a few things with him before that, and at some point they started calling me for random things. And if I wasn't working and I could use the paycheck and I obviously wasn't against it I love it. Dancing is my first love. ☺

"I THINK I'M BETTER AT THE DAMSELS IN DISTRESS OR THE GOOD GIRLS. THAT'S WHAT I KNOW!"



INTERVIEW
WITH
STEVE BOYD

OPERA HOUSE

DIRECTOR'S CUT:

STEVE

Words: Nicholas Knight

The Official
Supernatural Magazine:
How did you get into the
film industry?

Steve Boyd: From a young age I wanted to be a filmmaker and was making films when I was a teenager, but it's hard to break into the business, so I used sports – surfing, riding motorcycles, skiing – as the backdrop through the stunt industry – and I worked my way up from there.

What are some of the more memorable shows that you worked on along the way?

The first film I worked on was *Rollerball*, with Norman Macdonald. I did a number of high profile films like *Apocalypse Now*, and I did TV series like *The A-Team* and *The Rules of Attraction*. In the mid eighties, I then moved into stunt work, directing and cinematography and worked my way up through those ranks doing films like *George Of The Jungle* and *Jingle All the Way*. I did a lot of big high profile second units all through the nineties, then transitioned into directing films and television. And I've been having fun working on *Supernatural*!

Did you always want to move from stunt work into directing?

My end goal was always to be a director. I lost sight of that goal every now and again because of the thrill of doing stunts, and when I was a cinematographer that was really exciting, too. There were times when I thought I'd gone up on the overall dream because I loved doing what I was doing, but ultimately it kept coming back to the early goal of directing! And I've been blessed to still have people let me do it.

What do you think of the stunt work in *Supernatural*?

I love it! Lou Belio is fabulous. He's a good friend and a great stunt coordinator. The stunt industry in Vancouver – and in Canada overall – is world class. I've not had a mishap yet, and these guys have really dynamic

Legato

CORNEE
TAAI

VE BOYUM



You've worked on *Buffy the Vampire Slayer*, which shares a thematic connection to *Supernatural*, but perhaps even closer to *Supernatural* is *Kolchak: The Night Stalker*... and one of your earliest gigs was when you played Harold "Swordsman" Baker on the *Chepper* episode of *Kolchak*. Do you have an interest in the horror genre?

The headless motorcycle guy [on *Kolchak*] was fun. As far as the horror genre, I've not done a lot of it as a director, but *Supernatural* is a unique creature. That's what makes the show so cool, because every week it's something different.

What do you enjoy about directing *Supernatural* episodes?

Eric Kripka, Bob Singer, and Kim Manners all want us [directors] to come in and put our voice on these [episodes]. They want us to bring our perspective to the show, but do it in a way that we're not changing the outcome of the show.

Kim is one of the most

you've got somebody you can call and ask, "How do I shoot myself out of this?" He's there for you. It's a unique situation because you've got Bob Singer, who's also an incredible director, as an executive

Steve Boyum has had a remarkable career, from working as a stuntman and actor in movies like *The Blues Brothers*, *Rollerball*, and *Thelma & Louise*, to becoming an accomplished director. He tells *The Official Supernatural Magazine* how surfing can lead to directing, and how he became connected to *Supernatural* through... *Charlie's Angels*!

experienced television directors there is in the business; I think he's directed over 300 episodes of television. Kim and I have been friends since he was an assistant director back in the seventies on *Charlie's Angels*. To have Kim around all the time on the set is incredible. Anytime you get in trouble

producer. And [co-executive producer] Phil Sgriccia is another director who's just fabulous. And then you've got Eric Kripka, who is this incredible writer-producer who knows the show so well.

really easy for you.

What did you like most about making this episode?

I read the fan websites, so they should all know that the first day after the show's been on the air, I look to see what they think. If they like it, then I'm happy. We all really care what they think, and we feel as if we've let them down if they start sniping at an episode. It hurts when they don't like something. It's not all about making a living when you do a show like *Supernatural*. We live off the reaction of the audience.

Sera Gamble mentioned to us that when writing the script she'd originally had a Hellhound that you see, but to do that you would've had to have expensive visual effects or to actually bring in a huge dog or something. Are you glad that it worked out so well the way it did with having the invisible Hellhound?

Well, I must tell you, it would've been easier to do it with a real hound, because Jared would've had something to play off of, rather than just an empty room. That's always tough. The boys are so good at dealing with stuff that's not there, but that was a long afternoon where Jared finally in the middle of one shot was saying, "I don't know where he is anymore." And I replied,

"Of course you don't, he's not in the room!" I would've almost rather had a real hound. However, what you don't see, often times, if done well, is a lot more frightening than what you do see.

Do you believe that Robert Johnson really sold his soul?

I don't know. I mean, you listen to the music and you look at his hair and the research I did on him, and it certainly makes you wonder...

Would you ever consider selling your soul to the devil to be able to play like that?

Having been blessed to be able to have done just about everything available to a human to do, nothing that I have done would be worth selling my soul to the devil for! It's kind of a terrifying prospect, anyway, so when the boys start talking about it, I get frightened.

Speaking of frightening things... your next episode *Dream A Little Dream Of Me* was about getting trapped in bad dreams. What's your worst nightmare?

As a filmmaker, not having an audience respond to the movie. Even though it's out of your control a lot of times - it might be a bad script, it might be a bad performance - they're your babies. If you hold your baby up for inspection and everyone goes, "Eww, it's ugly," that hurts!

So were there any particular challenges involved in shooting *Dream A Little Dream Of Me*?

It was trickier to do than *Crossroads Blues*. Where Dean was talking to himself was a tricky scene in itself to shoot. You could do that where you always have two Deans in the room, but I wanted to find a way to do it that was more organic and not rely on visual effects. We used a photo double that we looked high and low to find. That was a tough scene for Jensen - to play two roles, to do it all in one day, and have to veer back and forth between bad and good sides of the same person. Jensen did a really good job and made some great choices about not going too far with one or the other.

Have you been asked to do any season four episodes yet?

I'm doing episode four. From the season three cliffhanger, Hell looks like a really complicated place to shoot, so I hope that somebody gets Dean out before I get there so I can deal with him back on solid ground!

Are you expecting Sam to have full demon powers by your episode?

I don't know. I've given up expecting (things) on this show - I'm surprised every week. I'm a fan of the show, so when I watch the [episodes], I'm surprised. Certainly when I go to direct them it's a surprise every time. You get handed the script and you say, "Okay, that's the last thing I thought we'd be doing... but it's very cool - let's do it!"



ILLUSTRATION BY JASON M. HARRIS

BRITNEY & JASON
STYLING
BY JESSICA WATSON



New Blood

She shot to fame playing ditzy vampire Harmony during eight years of *Buffy The Vampire Slayer* and *Angel*, so it was a surprise to see actress Mercedes McNab show up during *Supernatural* season three as reluctant bloodsucker, Lucy. We spoke to her about playing good cop/bad cop with Sam and Dean, talking with fangs, and why she keeps playing vampires...

Words: Bryan Calme



The Official Supernatural Magazine: How familiar were you with Supernatural and its mythology before being cast on the series?

Maximiliano Machado: The show has always been on my peripheral because it's a [genre] series and I like to keep my finger on the pulse. It was airing soon after *Angel* finished, so I'd seen it, just not religiously. I know [my *Angel* co-star] Amy Acker was on it, so I tend to check things out when my friends are involved. The writing's really good on *Supernatural*, too.

How was Lucy and her situation described to you?

At first it was [just] described as a girl who got turned into a vampire. I was like, "Oh, God! I don't want to be playing that again!" I mean, how many times can you really play a vampire? It's pretty silly! That

was kind of a deterrent at first, but when I read the script, I felt she wasn't really a vampire. It's more [a case] of a girl who woke up and was basically dragged or was changed and didn't know what was going on. That added weight to the scene I played. It more [felt], "What if this was a girl who had woken up from being dragged and here are these two guys filling her in on a couple of years of her life that changed everything." I liked that better, because I wasn't ready to play another vampire! [Laughs]

What were your thoughts on Supernatural's take on vampires compared to Buffy or Angel?

I had the teeth, which was a lot gorier in *Supernatural*. If I had to act all tough and badass with the way I look, it would be pretty ridiculous.

Plus, these bloodsuckers were using vampire routines.

Yeah, I was vampire blood. It just seemed they'd evolved from [only] a regular vampire tale.

Lucy was handy on the prowl when she encountered the Winchesters. What did you like about her introduction in the episode? It was an interesting opening. Who is this girl, because all of a sudden, she's attacking someone. It captures the audience's attention, rather than this big drawn-out, nothing happening about, it's far to go right into the action. No one really knew what her deal was, so you just assumed that Lucy was a run-of-the-mill vampire, but when you find out later she's really going on, it becomes [a lot more] interesting.

With some fangs and all the blood around Lucy's mouth, what was the make-up process like for the role? It was just teeth, so I had fillings for my mouth, and then it went in [converting that looking] like a retainer, which covered your teeth. You can't talk with them in, though. I was worried I asked them if I had to do the scene with the teeth in. I thought we would be looping the whole thing, because they wouldn't understand a word [saying]. They were like, "No, we figured out the reason that no one can talk with the teeth in." Then it was just the blood around the mouth, so it wasn't too intensive. That kind of blood I can't even feel. The teeth are a little bit annoying, but they weren't in for that long.

Your interrogation scenes were pretty intense; can you talk about some of the challenges of being chain-bound and a victim?

The way the episode was written played out in my mind so well, because it was clear what everyone's job was in the scene. We have the two brothers doing the good cop/bad cop [routine], and Lucy is a suspect who has no clue what's going on. What I found interesting was everything was a discovery for her, especially when it all [turned out to be] so horrific.

By the end, did you feel sorry for Lucy and how the Winchesters ultimately dealt with her?

Yeah, but anything I've worked on in the last year and a half I've been killed in, so I have been getting kind of discouraged [laughs]. Are you sure you have to behead me? Can you not show that and then maybe bring me back a couple of

"YOU FELT SYMPATHY BECAUSE LUCY DIDN'T KNOW WHAT WAS GOING ON. LUCY DIDN'T CHOOSE TO BECOME A VAMPIRE..."

"I'VE BEEN DECAPITATED THREE TIMES THIS YEAR, SO ONE MORE TIME DIDN'T MAKE A DIFFERENCE!"

were from now?" I guess if you want to get literal, they have to kill Lucy because she's a vampire, and nothing good comes out of that. You understand what they have to do and why, but personally, I thought, "Damn, that's unfortunate!" But you felt sympathy because Lucy didn't know what was going on. Lucy didn't choose to become a vampire, not that anyone necessarily would, but she definitely didn't. That vampire soullessness hadn't really sliced in yet. When she was talking to the brothers, it was near the destiny she envisioned, so you did feel sorry for her and wished there was a different solution.

As someone who's proud of her elaborate death scenes in horror movies, were you disappointed Lucy's demise was off screen?
No, because I'm over dying at this point. I just took it so maybe I didn't die so I could come back [laughs]. I've been decapitated three times this year, so one more time didn't make a difference!

How was it working alongside Jared Padalecki and Jensen Ackles?
They were really lovely. It's always easy going on a show, especially one that's been around as long. [When] everyone knows each other so well, it was a little intimidating, but they were really nice and welcoming. Ken Marlowe directed that episode, and he and I had worked together about 10 years ago on *The Adventures Of Brian County Jr.* Ken's one of my favorite people to work with, so that was awesome. *Supernatural* was a good set, and maybe it's just the Canadian way, but everyone is so giggling, without a lot of them.

Were you involved in some of those crazy night shoots?

I was shooting *Resurrected* the same time, so all the days blended into one another.



I knew the first scene with Lucy was outside at night. It was a relatively quick thing, so I finished that and went to Harper the next morning. I had booked Harper first and really wanted to do *Supernatural* so I was hoping they could fit me in, and, fortunately, they did. Everybody was really good about time, and it actually worked out. Otherwise, I might have been there until the wee hours of the morning. Fortunately, they were really helpful in getting me out of there in time so it was only a couple of hours at night. Then the next scene was inside a hotel on a soundstage.

Looking back at your roles, why has there been such a recurring fascination with vampires?

It's something that's been around so long and there has to be some truth to a monster that has never died. There's a very sexual element to it that people find attractive. It's an interesting world of fantasy people can gravitate to — it's fascinating. Some of the vampire movies are good, and some are awful or cheesy. I liked *Interview With The Vampire*, where you get the humanity and dark elements to it.

Do you have anything else on your plate coming up?

I'm doing a horror movie called *Masters of Fear* at the end of this summer. I had three films I finished at the end of 2007 that will probably be out in the next year, *Dark Flood*, *Thirst*, and *28* are all movies that are finally edited, so they're just figuring out distribution and whether they're going to the theater. There's a lot of stuff coming out. I'm most proud of *28*. I haven't seen the final cut, but it's the one I enjoyed working on the most. 

**“GOING OFF
KILLING PEOPLE
AND SNARLING
MAKES ME
THANKFUL FOR
PROSTHETICS.”**





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MAGAZINE



ABOUT 'FACERS'

They were once the Hell Hounds, but got their own crew as the Ghostfacers for their reality show to gather evidence of spirits on tape. It would have all gone so well if it wasn't for those pesky dudes from Texas... We finally took an in-character call from lead Ghostfacers Ed Zeddmore and Harry Spengler (otherwise known as A.J. Buckley and Travis Wester) to talk about losing Corbett, Meggie's Yoko effect on the team, and why Harry isn't the new Mariah Carey...

Words: Bryan Cairns

The Official Supernatural Magazine. Before we get the exclusive on Ghostfreaks, we have to make sure that what we're about to discuss is not a scam or a hoax, that these events really did take place.

ES: Zeddmore. What? Nice pet.

Harry Spangler: Interesting maneuver.

ES: Yeah, this guy has angles.

HS: I will let you handle this, because you're the maestro of angles. I just handle logistics and implementation.

ES: It always does take place.

HS: It's completely factual. We're not in the business of fiction.

What's so interesting about all this supernatural phenomena that you're willing to risk your necks for it?

ES: What's so interesting?

HS: That should be pretty self-evident.

ES: Literally, when there are things out in the world that can potentially harm people... Firemen are sent in to put out fires, cops are sent to capture prisoners, and Ghostfreaks are sent to face ghosts.

HS: We're not saying we're super heroes, we just do super things, heroically.

ES: Well said.

Your first encounter was with the Monks' Hood spirit. Did that only make you hungry for more encounters?

ES: If you fall off a horse, you get back on.

HS: That's right. Even if the horse is a very old spirit that wants to chop your head off with an axe.

ES: Like a Brunelick. Harry actually once fell off a Brunelick.

HS: It hurt.

ES: I told him to get back up.

HS: We're from the country.

ES: But we're not poor or anything.

HS: No, I actually just made assistant manager of Kinko's.

"WE'RE NOT SAYING
WE'RE SUPER HEROES;
WE JUST DO SUPER
THINGS, HEROICALLY."
HARRY SPENGLER



EW: If you were here, we would invite you to the bowling alley, where we're having a big party.

HB: We are actually a big deal around there.

EW: As sort of a final, they printed off all of the invitations for free.

That's great.

HB: [To List] One of the perks of the job, Bryan.

EW: If you ever want a discount at Kinko's, call us.

What was your opinion of Sam and Dean after your first run-in with them in Texas?

EW: They're nice guys. It's like little league.

HB: They're little league and we're big league.

EW: Their hearts are in the right place.

HB: Not at all.

EW: Have you ever seen the football movie Rudy [where Sean Astin's title character gets told he's too small to be a football player, but perseveres and plays for Notre Dame]?

HB: They got picked last.

EW: We always got picked first.

That's pretty nice of you to say, considering they sent you packing in a wild goose chase all the way to Los Angeles.

EW: Well, look where we ended up.

HB: Yep, big-time television. That's why you're talking to us, Bryan.

EW: We finally got an interview with Supernatural Magazine. You wouldn't take our calls then, but now you do.

Good/where was does an online interview, with you guys posting and blogging on the Web Weekly Web site. What inspired you to take a more reality show approach for *Supernatural*?

EW: That's a good question.

HB: We wanted to be on TV.

EW: My sister, my adopted sister...

HB: Well, she is still your sister.

EW: She is adopted, though. She's very hip in that trendy, super-cool, cross-marketing, world of young, MTV people. Not that we aren't young or hip, but being in a little adopted situation and you have something that's unique and fantastic.

Every perfect needle is good, that's the song, so what makes yours stand out?

EW: How catchy it is.

HB: Plus, we wrote it.

EW: Did you hear in the chorus how Harry hit those high notes?

HB: No, I don't recall that.

EW: Listen to it again.

HB: You need to have the volume up incredibly high.

Does that make you the next Mariah Carey?

HS: Not the next Mariah Carey.

EE: Although she is very hot.

HS: I would consider myself the next El DeBarge.

After almost getting axed by Murdoch at the Hell House, weren't you scared to death of entering the Morton house?

EE: For us to say we were never afraid would be lying.

HS: It means you're doing your job.

EE: It kills you. You have to intensely look at yourself and find out if you can strap it on and get in there.

HS: I have to tell you, whenever we're in the thick of things, Ed holds it all together. He does a very good job of that.

EE: Thank you Harry, but inside I tremble. Sometimes there are Jedi tricks... Are you familiar with Jedi mind tricks that you can do on yourself or others? I'm using the Force right now...

HS: On both of us, actually.

Going into the Morton house, what were you expecting to find or prove?

EE: Well, there's so much garbage out there, and fake ghost hunters.

HS: We call them posers.

EE: They're out there and it's very much contrived, like, "Oh, there's a ghost. Goodon, we've opened!"

HS: And they don't find any.

EE: But have you seen our show? We actually had it on tape. Twice now. No one is going to believe us at this point, because the footage has been erased.

HS: Sam and Dean are [jokes].

EE: Watch this, I'm hooked up to a lie detector and what does it say? I've passed. Ding ding for me. I win.

Did having an expanded crew make it easier this time around?

EE: Yeah, yeah it did.

HS: There was a much higher degree of delegation. It used to be that Ed and I were responsible for 100 percent of the operation. What the crew did was allow Ed to focus more on his pretitle vision and overall broad spectrum of what we were trying to accomplish with the Ghostfacers project. And, it allowed me to play more. World of Warcraft.

EE: You know when you go grocery shopping and you get a lot of groceries to stock up? Maybe at Costco? You go home, open the car door, and the groceries fall out all over the place? But if you have four hands, you don't forget anything, or that you have ice cream in the back of the car. It's just easier to go grocery shopping with four than it is with one. And it's more fun.


In the show there's dialogue like "Oh my Lord... of the Rings" and one of you calling Dean "chisel chest." Was any of that scripted, or was it all improv?

EE: Scripted? Improv?

HS: Those sound like Hollywood terms. What you are is what you get.

EE: We're as real as it gets. I would split the difference on both of those though.





"CORBETT WILL BE THERE FOREVER LIKE A GUARDIAN ANGEL, BUT A GUARDIAN ANGEL WE KNOW WHO IS THERE TO KICK SOME SERIOUS ASS." — ED ZEDDMORE



What was your reaction when Sam and Dean popped up to spoil your fun again?

Ed: Spoil our fun? It made it more fun!

HB: Yeah, we got to look like the professionals that we are and they looked like "Facer Jesters!"

AZ: "Why does everyone have to steal my leech money all the time? Why do I get snuffed in the locker?" Suddenly, the little man has a voice. And there are some big individuals.

HB: They are tall. They clearly drink those hormone and protein shakes.

Ed: We started drinking protein shakes because that's what we heard they did. Next time we see them, I'll actually have a jawline and a six-pack.

HB: We're going to look them right in the eye.

Ed: Oh yeah I don't know if you noticed, but we both wore some inverted stars. Karate chop!

HB: Jude chop!

So it never bothered you when Sam related to you as goofballs?

Ed: That's like water off a duck's back, like when water hits and rolls off. That's why ducks stay dry. It's special skin.

HB: Or feathers.

Ed: If you eat duck skin at Chinese places, it's crispy. There's a good one that we go to all the time for their meetings.

Do you pick up the tab?

Ed: Of course. We sometimes go there and the little old lady believes in what we believe in, so she comps us 10 percent. And we also hook her up at Kinko's.

HB: That's before we play mind tricks on her.

Harry, amidst all the bloodshed and chaos, why did you feel it was a good time to put the movie on Maggie?

HB: That was something I wasn't really going to talk about in front of Ed.

EE: I won't listen. I'll be over here.

HB: To be honest with you, it wasn't something that was really planned. When the adrenaline is pumping and the fear kicks in, there's a certain instinct for every warrior where he wants to feel a woman's touch, he wants to not return to the world but

EE: Is she pregnant? I loved "word."

HB: No, you're not supposed to be listening, Ed.

EE: I'm going to tell my mom to take her for a [pregnancy test].

HB: That won't be necessary. We used... Never mind. Anyway, the adrenaline was pumping and we were both feeling it.

EE: You were pumping her?

HB: No, no. The adrenaline was pumping. We were both feeling it, we decided to suck it up, like the bullet, and consummate what had clearly been an undercurrent for a very long time. It was the moment that chose us.

EE: Are you back?

EE: I've been listening the whole time.

EE: You seem a little upset at the way things have worked out with Harry and Maggie. Harry's your best friend. Doesn't Maggie deserve someone good?

EE: Ever hear of Yoko, who broke up The Beatles? I'm not saying she did, but on the job, you can't get emotional. You have to be all business. I'm a man of finesse, but when it comes to my family, my best friend doing things with her, it's not a good visual, especially every time we have sleepovers and he says he has to go to the bathroom nine times

HB: I drink a lot of water.

EE: He's lying again.

"FIREFMEN ARE SENT IN TO PUT OUT FIRES. COPS ARE SENT TO CAPTURE PRISONERS, AND GHOSTFACERS ARE SENT TO FACE GHOSTS." ED ZEDDMORE

Speaking of visuals, Ed, what was racing through your mind when you found out Corbett had the love for you?

EE: I was flattered.

HB: It was a little inappropriate.

EE: It's one of those things where I do what I do so I can't help it. Sometimes we let Corbett express himself in certain ways, and he should be remembered as a fine young warrior and someone who was able to love me as much as I loved him.

Was it hard going "hell gay" in order to break Corbett out of that death echo spell?

EE: Was what hard? We were in the heat of the moment, life and death. You have to make up.

HB: That's what I did with Maggie, by the way.

EE: What? I just deleted you from my MySpace account. You have to look at it internally and say to yourself, "I can."

What did you guys learn from this whole experience, and was Corbett's death worth it?

HB: That's a tough question. Was Corbett's death worth it? I don't think any Ghostfacer's death is ever... No. It was a shocker. We grieved and we miss him. But the other day, I came home and smelled French vanilla latte in the apartment. I was like "Harry? Get your S&M right now!" He did, and there was a little spike.

HB: I have to say, I did smell it.

EE: I was like, "He's back. He's with us. He's present, right now?"

HB: The hairs on the back of my neck stood up.



ED: Well, you do have a disgustingly hairy back. It's kind of gross. You should take care of that.

HS: You mean man-groom it or something?

ED: I don't know, but Corbett is with us, and anytime we go into battle, I know he's there, and he is always going to be there. He is in my heart, he's in Harry's heart, and I'm sure he's in your heart. He will be there forever like guardian angel, but a guardian angel we know who is there to kick some serious ass.

HS: Do Sam and Dean have a guardian angel? Nope. We do.

Are they jealous? Why would Sam and Dean wipe out your footage?

HS: Yes, they're absolutely jealous.

ED: Let's leave that out there. Why would they?

HS: Yeah, that is a good question. It's more of a Scooby-like.

ED: Why would they? Question mark. Question mark. Happy face as if we were teasing each other.

HS: It would be more of a wink/smile face.

I thought your date tape was groundbreaking. How would you like to repay the Winchester for saving it?

ED: Match and learn.

HS: Revenge is a dish best served cold.

ED: A big part of our learning curve is finding peace with "Facer haters."

HS: You can please some of the people all of the time and all of the people some of the time, but the Winchester are always going to be a pain in our asses. I think HE, Sammi said that.

ED: He did? About the Winchester?

HS: I took some creative liberties there.

HS: Ed's the creative-thinking one.

ED's the boss?

HS: Well, we're co-bosses.

ED: 50/50 down the middle.

HS: Ed's more on the creative side and I'm more on the logistical operation side.

Which made you wet your pants more? The axe-wielding, or...

ED: I just wet my pants.

HS: I peed my pants once, but not over a ghost. It was at a karate camp I went to.

HS: So which one was scarier? The axe-wielding spirit of Murdoch, or the ghastly ghost of Daggett?

HS: Let me tell you something. The night there is a great question. Flip a coin.

ED: Yeah, they were both really big. We were in their backyards. I would go with Daggett (though). He lost somebody. Man down.

HS: That was hard to deal with. It is hard to face the reality that the supernatural can, in fact, claim lives. The realization drove Ed and I harder and faster.

ED: Some people would say, "Look, I got burned, so I have to stop playing with fire." You know what we did? We invested in gas. We're throwing it on. Bring it, bitch.

It sounds like we haven't seen the last of Ghostfacer then.

ED: Hell no! Hell Hounds will Ghostfacer in the house! What up?

HS: We are real. @

"WE GOT TO LOOK LIKE THE PROFESSIONALS THAT WE ARE, AND SAM AND DEAN LOOKED LIKE 'FACER HATERS!'" – HARRY SPENGLER



Turn the page to follow Ed and Harry's first appearance in season one's *Hell House*.

MASTERS OF DISGUISE WHO ARE THE WICKEDEST TWO WEST? The two misanthropic friends are relatively new to the world of horror. Ed and Dean, who are not really brothers, are a duo who are a step ahead of the game.

JOHN'S JOURNAL

Hell House

Episode 1.17

When Art They Goodwin Passed Art Goes Long

Guests: William F. J. Bushner (The Zedward), Travis Kramer (Harry Greenberg), Alex Quinn (William F. J. Bushner), The Zedward, Travis Kramer (Harry Greenberg), Alex Quinn (William F. J. Bushner), Shane West (Craig Thompson), David Deas (Pond?)

Words: Neil Edwards

One night in Richardson, Texas, four teenagers investigate a roadside old house for kicks. Going down into the root cellar, they join around until they come across the dead body of a girl hanging there.

Meanwhile, Sam and Dean drive through the eastern part of Texas, and Dean plays a prank on Sam, photographing him asleep with a plastic spoon in his mouth. They're on their way to Richardson to investigate the teenagers' witness report after Sam saw it on a web site called hellhousehouse.com. Dean's sceptical, thinking it's just a prank, as police didn't find a dead body.

In Richardson, the brothers question the teenagers, who all give conflicting stories. On hearing that

a kid called Craig told them about the house, however, Sam and Dean visit the record store he works at to interview him. Craig tells them the story of Mordechai Murdock, the farmer who formerly lived in the house, who hanged all of his daughters, then himself.

Going to the derelict Murdock house, the Winchester find the walls covered in symbols, some of them freshly painted. Hearing voices further inside, they investigate, only to find two self-styled "professional paranormal investigators," Ed Rollins and Harry Spengler, otherwise known as the Hell House of hellhousehouse.com, who reveal the brothers' presence. Sam and Dean leave them to their "investigation."

Doing some research, the brothers find no record of Mordechai Murdock, or of the dead girl. They're about to leave town when another

girl is found hanging inside the house, and the time there is a body. That night, Sam and Dean go back to the new guarded house and get inside by sneaking the police after Ed and Harry, who have also showed up. Once inside, Sam and Dean go down to the basement and are attacked by the now-walking Mordechai, who appears to be immune to being shot with rock salt. The Winchester manage to escape.

Later, the brothers realize that Mordechai had all sorts and was working as a see the time, very different from the same he'd used in the other attacks. As ghosts tend to follow the same patterns over and over, they realize something is wrong. Looking on the web site hellhousehouse.com, they see that there's a new posting saying that Mordechai chopped up his victims, then ate his victims.

Recognizing one of the symbols painted on the wall of the Murdock house, Dean decides he and Sam should go back to the record store to speak to Craig again. Craig admits the symbol was taken



TRIVIA

(AND THE SPOTLIGHT)

The setting of this episode, Richardson, Texas, is actually Jensen Ackles' hometown. The real Richardson is somewhat different to the one depicted in Hell House, however.

TRIVIA

DID YOU SPOT THIS?

Hell Hounds Ed and Harry's last names are taken from two of the Ghostbusters from the movie of the same name, Egon Spengler and Winston Zeddemore. The Hell Hounds, of course, appeared again in season three, and are now called the Ghostfacers.

Hitboard

HOT 100

MUSIC TO OUR EARS TRACKING THE TRACKS...

Fire Of Unknown Origin -
Blue Oyster Cult

Burnin' For You -
Blue Oyster Cult

Fast Train Down - Waco Brothers

Point Of No Return -
Rex Horbert And The Misery Boys

Slow Death - Zach Tempest

Anthem - Zach Tempest

from a Blue Oyster Cult album cover, and was one of many that Craig and his cousin Dana painted over the walls of the house to add credence to their prank rumor about Mordechai's ghost.

Sam realizes the spirit is a Tulpa, a creature that is the manifestation of thought. One of the other symbols Craig and Dana painted is a Tibetan spirit sigil, which focuses mental energy. Sam realizes that this means when people read about Mordechai on the web site, it literally brings him into being. Meanwhile, the brothers continue their prank war against each other, with Dean putting itching powder in Sam's boxers.

Going to Ed and Harry's trailer, Sam and Dean drop hints that they've heard Mordechai is vulnerable to being shot with wrought-iron rounds. They guess that the pair will post this information on their site and that Mordechai will thus have that vulnerability. In a diner, Sam gets his own back on Dean by supergluing Dean's hand to a beer bottle.

The Winchesters head for

Mordechai's house, only to be met by Ed and Harry, who tell them their server crashed. The wrought iron rounds will not work! As Mordechai attacks again, the brothers tell Ed and Harry to get away and, after a fracas, Dean decides to burn down the house, reasoning that with no house to haunt anymore, Mordechai won't be a problem any longer. The house burns down with the spirit inside, which is unable to escape. The haunting has been dealt with.

Sam and Dean bid a not so fond farewell to Ed and Harry as the Hell

Hounds drive off to California after a call from a Hollywood producer who wants to buy the rights to their story. As they drive off, however, Sam reveals to Dean that the call was a prank, courtesy of him. Dean reveals that he left the Hell Hounds with a little souvenir - a fish in the back of their car, which would no doubt be stinking to high heaven by the time they got to New Mexico! Satisfied that they've punk'd Ed and Harry, the brothers call off their own prank war for the time being.

GOSSIPING THE ENEMY

How do you break your 100, Winchester? Sure.

Dean: "Oh look, action figures in their original packaging!"

EPISODE COORDINATOR

(37, 16)

Check out this

episode's location

on your

Supernatural map.

What's this? Turn to page 50 for

more info!

THE ROAD SO FAR

OW. THAT SMARTS!

Winchester wounds and woes...

Dean does end up losing some skin off the palm of his hand after Sam's prank with the beer bottle. Like Sam though, we're not touching that line with a 10-foot pole...

SUPERNATURAL

From Here to

ETERNITY

One of the scariest opponents the Winchesters have faced, Doc Benton from season three's *Time Is On My Side* offered the chance of immortality, and nearly cost Sam an eye! The actor to bring the doctor to (eternal) life was Billy Drago, no stranger to horror after roles like fear demon Barbas on *Charmed* and Papa Jupiter in *The Hills Have Eyes*. The *Official Supernatural Magazine* caught up with Billy to talk about cutting out hearts, living in a box, and paying homage to Boris Karloff...

The *Official Supernatural Magazine*: How did you land the guest-starring role as the twisted Doc Benton on *Supernatural*?

Billy Drago: I'd been over in Bulgaria doing this project and I got back on a Thursday night and happened to the matching television. I thought, "Oh, I haven't seen that yet," because I'd been out of the country working. It sounded interesting, so I watched an episode of *Supernatural*, and talk about politicians, I got a call the next morning, saying, "Would you be interested in coming up to Canada [at] this date

to do *Supernatural*?" He [I saw the script even, and here's [pleased] at what it's about." As it turned out, Kim Marvin, who's one of the executive producers on the series, had worked [with me] years ago on a show called *The Adventures Of Drake County*. As it was a sci-fi western, and I played the evil John Big. We come each other [and] Drake County has become kind of a cult hit on DVD, so often he saw the past, it [must have been] on his mind. When I got there, I talked to Kim and he said, "I saw the past and thought you'd be perfect for it."



Don Benton came across as this patchwork Frankenstein. On the page, how was he described to you?

I really read the script rather than looking for a description. I understood it mainly because every religious or mystical group is always trying to deal with immortality, but nobody ever wins down and says, "Okay, if we really did figure it out, what does it [all] mean?" I thought that was interesting, because it affects everyone. Everyone's [always] wondering when they're going to die and what's going to happen. Plus, ever since I was a little kid, I've been a huge Boris Karloff fan. This was an opportunity to play both Dr. Frankenstein and his creation simultaneously. Instead of creating some immortal monster, he makes himself immortal. This was my chance to pay homage to what I consider one of the great actors of our time. That was the thing that really attracted me to [the part].

From Bertrian's appearance, you would imagine the whole make-up process was pretty time consuming.

The only concern I had was the make-up. If he's about 175-years-old, obviously a lot of things happen over time. Things wear out, which means if he was

replacing parts, they needed different prosthetics on the face. You couldn't just make a head mask, because each part was a little bit different. Benton was also changing parts during the show, which meant six-and-a-half hours of make-up, then an hour-and-a-half to take it off, then it was about two hours going back, and forth from the set, then getting into wardrobe, time to break for lunch, and I couldn't eat. You could sip a little soup and that was about it. That meant before I even started I had already gone 12 hours on the set. It meant I had a minimum of 20-hour days, so I wasn't really sleeping, but in a sense that helped with the character, because Bertrian's immortal and [moving] all the time.

The only thing I was worried about is who they had to do [my make-up], because if those guys weren't the greatest, that was going to be a true nightmare. I kidded with them because they were wearing plastic gloves, like surgeons' gloves, to protect their hands, but they were putting this stuff on my face for six or seven hours.

I was a little perturbed there. "Why are you guys wearing these surgical masks and gloves to put something all over my face?" [laughs] They were perceptive, though. Nobody could have done it better, and things went perfectly. You had to take each piece off carefully because they had to go back on the next day. They didn't want to get into a situation where they had to recreate it, so they had to be really gentle, which was lucky for my face. I loved it and had a great time.



WRECKING TILLY WITH MY SCALP HIM UP THERE? NO WAY, NO GO TO THE UP AND TOWN.

The second murder had Benton rearing a still beating heart from his live victim's chest.

That was a pretty graphic kill, so more you imagined it wasn't laid down for TV?

Actually, it was very happy that it wasn't laid down, because that's what it's all about. As they also showed, most of the time he was trying to be as gentle as possible. The con guy said Benton took his kidney out and when he woke up, he was in a bathtub filled with ice. Benton was just dropping them at some place and telling them if it was possible to save them, he made the attempt. The con guy said the liver that came off was too much that he was obviously dropped off near a hospital because he wouldn't be able to walk any place at that condition. For the

heart, [Benton] had to keep replacing it, and the boys' father had taken it, so in a way, you could say John Winchester was responsible for Benton, having to kill [laughter]. He wasn't making fun of them when he tells them it's like a family reunion, because obviously he had a long experience with the older Winchester before [John] took action and cut Benton's heart out.

But so, it is pretty graphic, but it was just showing what the story was about. I was very happy it got [through] the censor board. You only see him making that tiny little cut and there you see the position as I'm slipping his ribs, but you don't see all that happening. You have to know what organ he took out, or who's the point of the scene? It definitely isn't for sexual titillation.

From the moment Benton takes out the scalpel and cuts into the victim, was that all done with a fake body and prosthetics? It wasn't a prosthetic at all, they had the actual actor there.

I basically had a real scalpel—not a sharp one—but a real one. It's just had faith that I wasn't really going to hurt him? We were shooting with at least two cameras, maybe three, because there was one overhead [so you could] see his face as [it was] happening and one to see more as [I was] doing it. Once you see that actual scalpel cut, you can't really see me cut the ribs. There was somebody under the table who was making sure the heart was in the right position so that when I reached down for it, into his chest, he was there so I could [professionally] pull it out. It was more [TV] magic.



Until Denton explores Sam, he's almost lost already. How did the lack of dialogue add to his menacing vibe? Or was there more and they edited it out? No, there wasn't more. If anything, I added a few lines here and there that came out of the moment and they [went with it]. That's why in a sense it's called motion pictures, the moving pictures are what tell the story. First of all, Denton was a loner. They talk about how he lived out in the woods, so he wouldn't be discovered. There wasn't anyone for him to talk to, except once in a while a few words with the people he was operating on. Most of the time those people were anonymous, so he couldn't talk with them either. It did add to his menace, but I think it was more of a practical matter. Obviously, the one he had the talk with was the boy's father, John. It seems they probably had conversations about what he was doing, what his plan was, and what he was trying to do for them. If somebody discovered immortality today, the least of his worries would be the Nobel Prize. It just didn't work out for Denton in that way.

Immortality could have given Dean a way out of his fixation with the Greendale Demon. Were you pleased Denton was tied into the larger picture rather than simply being the demon of the week? Well, actually! First of all, there's history. There are certain things that haven't been shown when [Sam and Dean] were children or before they were even born,



involving Denton and John's father. In that sense, he's already connected to them and not just showing up [at random]. He's also immortal, so he's always there. They can't kill him, that was established. When they buried him down there, I was like, "Well, let's get a long time to figure out how to get out of that." Who knew? He might walk his way out of the grave since he has all the time in the world. In fact, that's also the name of the episode... *Time Is on My Side*.

What were your thoughts on how the Winchester family deflated Denton?

In one sense, they were locked into that. How else could they deal with him? Dean mentions for a second about cutting him up into tiny pieces or running him through a mass grinder. Even that wouldn't kill him, only destroy the body that he was inhabiting. That was as extreme as Dean and it as a pity. There was no other way but to look him in a place that he wouldn't be able to get out of.

Most of your interaction with Sam and Dean doesn't occur until the fourth act of the episode. How was it sharing some screen time with Jared and Jensen?

"THIS WAS AN OPPORTUNITY TO PLAY BOTH DR. FRANKENSTEIN AND HIS CREATION SIMULTANEOUSLY. INSTEAD OF CREATING SOME IMMORTAL MONSTER, HE MAKES HIMSELF IMMORTAL."

I loved working with them. Oddly enough, since I came to the set early most of the time no one had any idea who I was except they only saw me as make-up. They only saw me when it was time to do the scenes, and we didn't have any conversations or a lot of time to rehearse. I was very impressed, because they were both real poets and artists. None of us knew what the other one was going to do. We all just accepted, "Whatever the other actor does, it's fine with us. I'll just react to whatever they do." They were good with that too, because they didn't know what I was going to do. They didn't see me until the second take. It was like, "Okay you're on your mark. The guys ready?" Let's shoot." I love to work that way. I would do that and they'd react to it. I'd push them, they'd shoot me, I'd be after them, knocking them out with the choreography, and they were fine with it.

You went from *Dark Moon Rising*, also has a supernatural, mysterious ring to it as well.
My character was the world's

greatest homicide detective. If they couldn't figure out what happened, they would call him. This has only gets considered by a serial killer, and that's the one scene (where) he can't prove who did it, and it makes him crazy. He spends the next 10 years tracking down this person who he's convinced killed his wife. The police force fires him because they think he's gone nuts. I'm always one step

behind this person, but as it turned out, he's a very, very strange individual. We had a lot of special effects because there's a little bit of the Boston American Hospitalizing (psychology) involved.

Looking at some of your other roles, you helped the glider family in *The Little House*. You're terrified the *Charmed Ones* on *Charmed*, and now you're allowed and allowed on *Supernatural* to stay alive. Between the assistant Pope John, the four demons, Barbara, and the overall ghost Don Benton, which was the most frightening?

How... good question! In a way, they're all related. None of them were going out of their way, it was all a matter of survival. They were believing in they'd logically believe. I'd give the edge to the doctor in *Supernatural*, because he's immortal. They could kill Pope John, and [the *Charmed Ones*] tormented the demons of four several times. With all of them, there was some aspect of immortality, and that frightened people. Death was the ultimate because even though they locked him up, there's no way to get rid of him forever. ■



MYTHS &

Lilith has been identified in many incarnations throughout history. The name Lilith literally translates from the ancient Hebrew as "female night demon," or in Sumerian as a "desolate-bearing wind." In the world of Supernatural, the world fit with Lilith a demonic satana, specifically the snake-like form she and other demons embody between different possessions.

In the Ancient Mesopotamian epic poem *Gilgamesh*, scholars have identified the female demon Ki-sikil-Bi-la-la with Lilith, who is described as "the mad-dam who screams/whistles constantly." In the passage she is mentioned in, she is depicted as fleeing into the wilderness, which fits with other depictions of her.

In the Gurney Relief, a Mesopotamian terracotta plaque circa 2,000 BC, the female figure has been identified by some archaeologists as Ki-sikil-Bi-la-la, or Lilith (Lilim) in the carving the figure is depicted with bat-like wings and flanked by two ovals.

Lilith is equated to in the Bible. The Book of Isaiah 34:14 refers to God's day of vengeance, when the "bath will be a desolate wilderness." Lilith is referred to as the "screech owl" finding a place of rest in the desert. This ties in with the Gilgamesh depiction of her fleeing into the wilderness. Lilith is also mentioned in the Dead Sea Scrolls, the Talmud, and in Kabbalah mysticism, though always as a malevolent force. Often she is related to as a form of succubus — a demon that takes men in their sleep — and as a destroyer of children.

In the biblical medieval text, *The Alphabet of Ben-Sira*, Lilith was referred to as the first wife of Adam, created from Earth, who left him when she refused to take a subservient position. She was pursued by angels, but refused to return to Adam, and the punishment she agreed to was that a hundred of her demon children would die every day. However, a child would be protected if he or she had an amulet carved with the names of the three angels.

Night demon, witch, Adam's wife, seductress, destroyer of children, screech owl, mother of demons — Lilith has many facets and the Winchester have only seen some of them. If Supernatural's Lilith has much in common with her mythical self, it's clear that one could have many more surprises in store for Sam and Dean.



Screech Owl

Now better known as the "Barn Owl," the Screech Owl is so named because of its scream-like "scree" call, as opposed to the "too-wh-to-whoo" call of the Tawny Owl.

In ancient times, the owl was a creature often looked upon with suspicion, as a bearer of evil tidings, or as a familiar of witches and warlocks. Familiars were seen as being animal-shaped spirits that acted as servants, spies, companions, or assistants in bewitchment. It's possible owls were suspected of this role due to their unsettling cries, their nocturnal nature, and the silence with which they fly.

The screech owl has been linked with Lilith throughout the ages, either as Lilith herself, or depicted alongside her as a familiar.

This issue: **LILITH**

Words: Neil Edwards

LEGENDS

LILITH'S ACOLYTES

As a powerful demon in the world of *Supernatural*, Lilith doesn't always rely on her own hands with her own dirty work, preferring instead on many occasions to rely on her underlings, who are often female, though not exclusively.



Tammi

A strong demon, Tammi was still apparently in awe of an even greater force of evil—Lilith. Tammi mentioned a new demonic force rising in the west, not referring to Lilith by name, but in retrospect, she is clearly referring to her at this point. Given Lilith's own power and her status among other demons, it follows that Tammi is subservient to Lilith.

Crossroads Demon

Although the Crossroads Demon referred to her deal-making boss as "he," this boss of course turned out to be Lilith, later revealed by Bela Talbot as the holder of all demonic deals. Doubtless the Crossroads Demon was lying about the gender of her boss in order to mislead Sam in typically misguidable demon style.


Bela Talbot

Making a deal with Lilith when she was just a child to get revenge on her abusive father, Bela would come to regret her rash decision. Bela was used as Lilith's cat's paw to steal the Colt, a weapon capable of killing Lilith. When Lilith didn't honor her side of the deal, Bela agreed to kill Sam Winchester. When Bela failed in this second task, Lilith called in the deal, sending the hellhounds for Bela.

Black-Eyed Demons

Lilith often uses assorted lesser black-eyed demons as her foot soldiers and messengers, as in the case of the demons who led Sage to the police station in *Legion*, Colorado, and the demons she used as guards around the President's house in *White House, Black House*, Colorado while on "vacation."





The hunt may now be over
for FBI Agent Victor
Henriksen thanks to Lilith's
actions in season three's
Jus In Bello, but actor
Charles Malik Whitfield
would still like to hear more
from his misguided
Supernatural alter ego...

FREE AGENT

Words: Jayne Nelson

Agent Victor Henriksen really didn't have much luck, did he? After spending two years hot on the trail of two brothers wanted for murder, credit card fraud and grave desecration (during which time they escaped from his clutches not once, but twice), the hapless FBI agent eventually discovered he'd been chasing the wrong guys all along. However, mere hours after seeing the light and realizing the error of his ways, along came a demon in the guise of a little girl to put his lights-out forever. Talk about bad timing!

Still, perhaps there's a small chance Agent Henriksen could return. "You know, the way television is written, anything can happen," says Charles Malkin. Whatfield agrees when we

suggest a redo for his alter ego. "Especially when you don't see the actual, complete death, although it is implied. When you deal in the realm of demons, who knows?"

He laughs — something he does a lot during our chat — and goes on to ponder what could have happened to Henriksen if he hadn't died at the end of *Just In Beils*. "I would have liked to have seen him become a civilian. I wouldn't have liked to have seen him behind a desk, though. I'd have been really interested in knowing how he walks without a badge, getting behind the glass of the FBI and that whole world. It would have been really interesting to see him like that."

Suddenly discovering that the Wychemore were the good guys was

certainly a shock for poor Victor, but his world was totally shaken up when he went on to discover that demons were real. "Totally!" Whatfield laughs. "It's a great, huge starting point for new happenings, for the life, which is a complete whirlwind. If he was to stay alive, where would he go, how proactive would he have been? Either joining the fight, joining the cause, or how easily could he have been swayed to go to the dark side of things? You never know! It was so interesting."

Charles Malkin. Whatfield ("Call me Malkin," he instructs us cheerfully at the start of our chat) is just one of several guest stars on *Supernatural* who have become fan favorites after

I'VE HAD A FEW FRIENDS WHO
TRULY LOVE THE SHOW SAY, 'HOW
DARE YOU COME ON MY SHOW!
YOU DON'T MESS WITH THE BOYS!'





only a handful of appearances (in his case, three *Nightshifter*, *Alison Prince*, *Bliss*, and *Joe As Belief*). "I enjoyed doing [the show]," he says, sounding proud to have appeared on the series. "I got to work with director Phil Serrano, more than I did anybody else, and I just really, really enjoyed the show. It's a very fun set. I'm pretty much a goofball, I have a lot of fun and a lot of laughs. I've had a few friends who truly love the show say, 'How dare you come on my show? You don't mess with the boys!'"

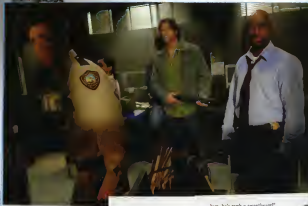
Was he a fan of *Supernatural* before taking on the role of Agent Victor Hershkovitz? "Initially I didn't want the show," he admits, "so I came up to Vancouver and asked for all the first season's episodes. I was sitting in my hotel room watching the very first episode of the show, and the mother bit the ending and I thought, 'This is wrong...?' And 'Are the lights getting a little dim in here...?' For pretty difficult to get scared to that point, so I was very impressed!"

FIRST IMPRESSIONS

A you no doubt remember, Agent Hershkovitz's first encounter with the Winchester twins takes place during the book saga in *Nightshifter*—specifically, during a ramshackle phone call to Dean. "Wasn't that cool?" Whyfield chuckles. "It's so funny, most of the time [on shows] it's like, 'Hit the

phone, make them funny,' and it's kind of bad sometimes when you read something and you go, 'Is this supposed to be funny?' So when you get to believe in the material and love it too, it's great, it really is."

Hershkovitz certainly made a great debut, but we still don't know that much about him. Some actors like to make up a back story for their characters, did Whyfield do that for Victor? "I did," he reveals. "I'm a lot younger than most FBI agents, so for me, it's like, 'How do I portray him as a little older?' I definitely got from reading what they wrote that I was trying to make him as isolated as possible. The more isolated he was, the more he would be able to stand up and just get things done, even though there [were] some other enough talented people around him. I don't think anyone would mistake up to his standards." I definitely had a fondness for him. You automatically get a sense of identifying not only with the character, but with his journey, being to hell and back and trying to follow through despite his deep reservations. And the balance of, 'Where does that fit with your life?' Every time it resonates with the guys, because you can see the reflections of them together."



Indeed, in *See No Evil* it became apparent that Victor and Dean had quite a lot in common — after all they're both hunters, albeit in different worlds. Did the actor have any idea that was going to happen? "No," he says flatly. "I don't think so at all. But that's the beauty of life! You choose to try to motivate your life and grow. You've gotta take the step forward and have the courage to [do that]. Where you get somewhere you never expect to get! You say, 'Well, I never saw myself being here, but this feels kinda right, this fits!'"

"Fast getting on the set was fun," he continues. "You get a quick sense of family and camaraderie with the fellows and the cast and everybody up there during shooting. It's a great place and a great environment to work in. For some young actors they come in out it's always important — the job, the acting and so forth, but for me, over the past few years it's been about having a great time. Letting it rock and letting it roll and enjoying the experience."

Before setting off to shoot the

Winchesters around the country, Whitfield was probably best known for playing an altogether different character — real-life singer Otis Williams — in a movie charting the career of one of Motown's greatest acts. "I've been really fortunate and blessed to have [them] make really great movies like *The Temptations*, which has a cult following around the world," the actor says. "I can go to Cuba and people are like, 'Hey! You're in my favorite movie!' That's a great feeling."

The *Temptations* isn't his only real-life role, either, as we speak, Whitfield is finishing filming the movie *Notorious* in New York, in which he plays Wayne Burrow, the manager of murdered rapper the Notorious B.I.G.

"It's interesting, because I know Buggs," he explains. "I know how rare it is passing, really. So many people don't know about the whole rap world and the energy and what Buggs did in New York. It's surreal to be hanging out with the guy I'm playing every day and working at getting his name down. I couldn't be any happier playing

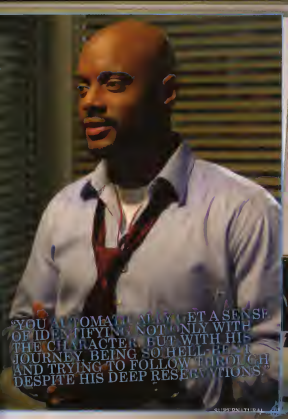
him, he's such a sweetheart!"

Oddly, his work as *Notorious* has managed to follow him into the rap world. "While I was filming in New York a lot of the people on the movie were like, 'Oh my God! I'm so upset you got killed off *Supernatural*!'" he laughs. "I've definitely gotten recognized from the show. My look changes a lot, though, as people are sometimes like... he puts on a quizzical voice, "Are you from *Supernatural*?"

SHOOTING THE SHERIFF

For his final appearance as *Notorious*, Whitfield got to live his acting muscles, going "dark role" when the FBI agent was poisoned. "It's always fun when you're playing someone who's bad, or just dead wrong," the actor grins. "It's the only time you can't get in trouble! It's kind of like no harm, no foul. You can push the envelope, because in the real world you wouldn't do it at all!"

Of course, after being poisoned *Notorious* also got to debut the immortal line, "I shot the sheriff!"



"YOU AUTOMATICALLY GET A SENSE OF IDENTIFYING NOT ONLY WITH THE CHARACTER, BUT WITH HIS JOURNEY, BEING SO HELL-BENT AND TRYING TO FOLLOW THROUGH DESPITE HIS DEEP RESECTIONS."

Which was followed by Dean's classic comeback line, "But you didn't shoot the deputy." How on Earth did they keep a straight face filming those zingers?

"We did laugh a few times at that," Whitfield admits. "It's funny, we were actually on strike at the time, so there were no writers on the set that day to say, 'Don't do this, don't do that, add this or add that.' It was almost as if we could film different versions of it. But Jensen hit it right on, and it was so funny!"

There were other things to worry about during the filming of *Jas In Bello*, however... such as Henriksen's dunking in a toilet bowl. "I got so much razzing before that," Whitfield sighs. "So, Malik, your head goes in the toilet." "I didn't read that! What?" "No, Malik, don't worry about it, it's gonna be fine!" He laughs. "I was like, 'No, it looks really bad...'"

Thankfully, the actor reassures us that the water was clean. It could

have been nasty: we've heard the stories of certain people playing practical jokes on set... "They do, but you know what? They're such light, good jokes, you end up laughing your butt off," Whitfield points out. "If I'm not on my mark, or I'm not hitting it or something like that, I'll just go, 'It's the cameras! Guys, guys, come on, when you're ready!' It's just a set where nobody's really uptight, and we hit it and we quit it, and even with the long hours we make the best of it."

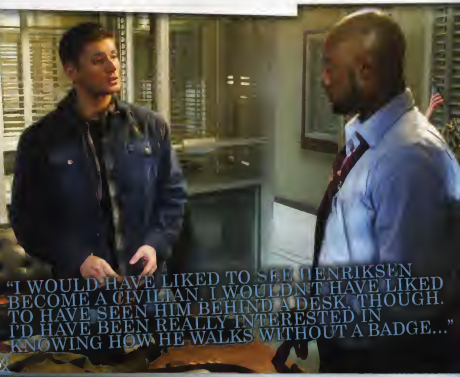
He's full of admiration for the end result of the cast and crew's endeavors, too. "You know what? This doesn't come off as a corny show at all, because the writing's so tight. It still balances and has edge. It can be really scary. I can't say any show that I've seen can pull it off like that! There are a lot of really good shows, but nothing hits it like *Supernatural*. I haven't gotten to watch it every week because I'm out of town, but it's

on my family TiVo, so I get to watch it all in one go." Even though he's no longer goofing around on set, Whitfield still meets up with the Winchester off-screen. "I get to catch up with the guys. [We] don't live far from each other in California, so we bump into each other [occasionally]."

The stars may still see each other, but it doesn't look as though we'll be seeing any more of Henriksen for the time being. Which brings us to one last question. Henriksen must have noticed the Winchester's knack with false names for themselves as they travel around the country. If Henriksen was on the run, what nickname would he give himself?

The actor thinks for a long time. "Hmm," he says, at last. "It's hard to say because I think he would just nickname himself something different. Like Santino. Santino the Great!"

Keep your eyes open for anyone called Santino in season four, folks...



"I WOULD HAVE LIKED TO SEE HENRIKSEN BECOME A CIVILIAN. I WOULDN'T HAVE LIKED TO HAVE SEEN HIM BEHIND A DESK, THOUGH. I'D HAVE BEEN REALLY INTERESTED IN KNOWING HOW HE WALKS WITHOUT A BADGE..."

The *Official Supernatural Magazine*. By, means, you first become a cinematographer.

Serge Ladouceur: As a teenager I knew I wanted to become a cinematographer. I was interested in light, visual representation, photography, and painting, but also in storytelling. I was attracted by the power of motion pictures as a way of expression. Perhaps the little film camera my father was using to film our home movies was the trigger. I remember watching him going his editing in our home basement at night and starting to realize how exhilarating it would be to

create stories and to bring them to the screen.

When I was a senior in high school, schools were just starting to set up audio-visual departments, and I was fascinated by the potential. I took every course I could that had to do with film.

My first job in the professional world was a camera assistant job on the cruise boat were working on the public affairs shows at Radio-Canada (the French section of the Canadian Broadcasting Corporation /CBC). I learned a great deal by watching TV cameramen during this time. The kind of 16 mm shooting they did required a lot of technical precision. The exposure had to be dead-on. The film stock they used wouldn't allow any kind of under- or overexposure, even by a half-stop. What the cameramen shot was what went on the air; there was no color timing.

Eventually I left the CBC and went to study in London at the London International Film School. [My time spent in the UK was just great. The school was organized like a studio, so we could experience work as it would happen in real life. I got to touch every aspect of filmmaking, especially production design. Although I was already moving

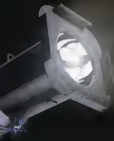
Supernatural has to be one of the most visually striking shows around, with a look that constantly moves between styles and locations with ease. One of the people most directly responsible for these visuals is the show's Director of Photography, Serge Ladouceur, and *The Official Supernatural Magazine* caught up with him to find out more about creating the look of *Supernatural*...

toward camera work, I did a few projects at the school as a production designer. This was very important to me, and I still use the benefits of it today when I discuss upcoming sets with our production designer on the show.

When I came back from London I started doing second camera operating on feature films and made my way up to second unit and eventually to main unit cinematography.

What does a typical day on the set involve for the Director of Photography on *Supernatural*?

One thing is certain: each day will not look like the day before, because each day we'll be shooting in a different



SUPERMAN QUEST

Words: Neil Edwards

environment, it's a full day. It starts before even call as we [the director and I] are driven to the studio or the location. It's the first you review the work ahead and address any last-minute questions. Once on the set, the first thing I do is give specific directions to the grip/electric crew for the first scene. It's also set up all per-light [we have] been previously done by the rigging crew. Then at once call I watch the blocking of the first scene with everybody on the team and once the director has given me his angles, I start lighting while the actors go to make-up, hair, and wardrobe. And it goes on like this: blocking, lighting, shooting, blocking, lighting, shooting for 12 hours, with a half-hour-to-minute break for lunch. That's the schedule. From an artistic point of view, I'm making sure along the way that the moods we want to obtain are there in the execution of the lighting, cost, actor shot.

When you started working on *Supernatural*, what was the initial concept about how the producers and you wanted the show to look? We wanted *Supernatural* to look like it could happen in real life. For me, there is a strong reality-base bias. Lights are

source justified—inner candles, daylight coming through a window, fire-lights, etc.... Also, we didn't want to "glamorize" the action by using show-motion effects in fight or action scenes. The concept was, and still is, to base the stories in real-life America, so when the "supernatural" occurs, you believe it could spring from the day-to-day life and [it] surprises or frightens you. We wanted the show to feel organic, moody, and, of course, dark.

In *Supernatural*, there's often a lot of shouting at night—how does that affect your work?

Most of the time we start the week with a day schedule, let's say from 7 a.m. to 7:30 p.m., but as the week progresses we sometimes start later and later because of actor turn-around time, but also because we need exterior night, which is many episodes is the essence of the show.

Very often on Friday we would have a call time at 3 or 4 p.m. We ended up calling our Fridays "Fridayays," because we would wrap in the early hours of Saturday. Working at night requires more energy, but it's the name of the game. From a technical point of view, night shoots are a treat, because I'm given the opportunity to totally control the mood.

Supernatural seems quite unique among TV shows in that I doesn't really have any permanent sets. The characters are always on the move to new locations. Does that make things more interesting for you? For me, that's part of the

pleasure of filming this series. On *Supernatural*, we're in different environments all the time, addressing challenges on a daily basis.

In the first hour, *Supernatural* is in different states, cities, towns. Are there any visual themes you want to use that are different for different episodes? This would be a question for the art department. Jerry Wanek, the production designer with whom I share credit for the look of *Supernatural*, has the final word on this matter. On a cinematographic level, the look will take the form of a bookend, a green screen, which will be used later on to incorporate background elements. It then falls on my shoulders to photograph and incorporate them seamlessly in the shoot.

Often the show starts dark, then interiors—that challenge in terms of cinematography?

Creating a dark mood means that I have to evaluate at the time the ratio between light and dark in the shot. The balance between the two is the essence. The challenge is to keep the mystery intact by choosing what you want to keep in the dark and where the light should fall.

Do you get to be more experimental with lighting in terms of mood than you would with more conventional shows or films?

I definitely have to be more experimental with a show like *Supernatural*, because I get live on a few episodes as I'm not shooting a hospital show, for example. We want to keep surprising our audience, we want to keep them on their toes. To

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achieve that, I have to find new ways to approach scenes lighting-wise. It certainly opens the door to imagination, but I have to be careful, and it depends on how you look at it. It's a very technical element, allow for more creative freedom, but on the other hand we have to be on constant watch in order to not get carried away with it. There's a thin line here, and this is not just a cinematography question. This is a creative question that involves everybody on the production team, starting with Eric Kripke who, as the show creator, is the ultimate resource when a question arises. "Let's call Eric," is often heard on the set. When Eric directed his episode [What Is And What Should Never Be] at the end of season two, often we said "Let's call Eric," but guess what, Eric's right hand Aliso, Kim Mannes, the executive producer, is watching for this as well. Kim has an impressive wall of knowledge [he directed 50 episodes of *The X-Files*, for example] and he's one of the driving creative forces behind *Supernatural*.

There's a definite consensus on things we do and things we don't do on the show. For example, we don't do any slow-

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motion in the light scenes, or if we do, they have a supernatural justification. Those scenes are shot slow, getting no beautification of movements. The grammatical elements are channeled toward one goal: to make the show look as real as possible. I don't mean to sound like we've set up some rigid rules. Bob Singer, who's the show runner and has a long experience with television series, told me at the beginning of the first season of the show "Have fun, go for it, take chances." To this day, I'm grateful to him for the opportunity to give me by bringing me along for this adventure.

Have there been certain stands in the show, like in the chase sequences,

where you've had to use hand-held cameras or Steadicams? Hand-held cameras are used very often in the show. Especially for fight scenes, where we want to emphasize the energy of violence and be in tight sync with the actor. Also, hand-holding the camera provides that wobbly mobility in scenes where we need it, and it's the standard dramatic convention to suggest

someone's point of view.

As for Steadicams, it has become an essential tool on any production. We use it very often too, during walk-and-talk scenes or for complex actor-camera choreography where space is limited, to go down obstacles, etc.

I can't talk about camera operating without mentioning my camera operators. Rod Grouser is the A-camera operator, a true artist at operating, composing, and hand-holding. He's a storyteller with a camera. He settles with the lens. Tim Moynihan, our B-camera and Steadicam operator, is also an artist [who's] perfected the operation of this tool. You never feel the camera "floating" or being unsteady, unless we want that effect.

In season three's *Ghostfacer*, the episode was shot to make the style of reality TV, what was it like as a cinematographer working in the style of a genre that's maybe not known for its visual quality?

Ghostfacer had its own challenge, because it was a break from the real lighting concept we've developed on the series. It looked like a reality show, but it wasn't one because it was scripted and every beat was written, decided, and



THE REALITY OF GHOSTFACERS

planned. It had to look like a reality show, it had to have that "quality." We put together the elements that would convey that: actors carrying the camera and the lighting, imperfect techniques, grain, unbalanced lighting, etc. ... Creating that effect was quite an interesting

undertaking, because we wanted the show to look real, so we played the imperfections. One of the problems I had while doing the episode was the collaboration with its director Phil Sgriccia. Phil's career path includes

video cameras and editing, so he's very much-versed technically. His understanding and knowledge of all those technologies was a driving force behind the success of the episode.

The second Dream: A Little Dream Of Me
LENN DREHM: Of Me had a very early cut-off to it, during the director's sequence. How did that come about?
DREHM: A Little Dream Of Me is an episode I feel very much for its visual qualities. At the beginning of the story we didn't want to tell the audience that we were in Bobby's dream, but as the story develops and we know we're going into dream mode, I took some liberty with the light to emphasize the dream aspect. Some of the effects were already written in the script and as we were shooting with director Stephen Doyens, we dug further into the concept.

There must often be sequences where effects will be added in afterward. How aware do you have to be of that when you're shooting?

Visual effects are an integral part of the deal when you do a series involving spirits and supernatural events. They're planned ahead of time and very often storyboarded so it's clear for everybody where we're going. I like to do those shots, because they're the essence of the show.

How aware do you have to be of that when you're shooting? And does it make your job easier or harder? Technically those effects require you to be right on the technique of green and blue screens, be precise on the balance of light so the key can be done without complication, with minimum so-called digital cleaning.

Also working with Ivan Haysler, our visual effects supervisor, is a pleasure. He's full of imagination, he's helping in creating the mood around them as well.

Although we try to make as many in-camera effects as possible, there are shots that just cannot be done without CG. Ivan and I always consult each other regarding upcoming effects. At the time of foreground shooting, I provide the scenes with interactive lighting. For instance, when a demon is killed and the CG effect incorporates a burst of phenomenal light escaping from his/her body and playing off the other characters. When the effects are at the temp stage, I keep in tune with Ivan for any input I might have to

relate to the lighting and the mood.

You've worked in both TV and film in your career so far... how do the two games compare?

If we make the comparison on a storytelling level, we can say that there was a big difference between TV and film. Techniques used to vary considerably [between the two], but with the presence of more high-quality TV sets, and especially with the advent of High Definition [HD], TV has become less and less TV as we used to know it and is becoming more and more feature-like. The demand for high-end shows has risen, and therefore the quality has to follow.

Feature films still get much more money [in order] to produce a minute of film, as opposed to TV. You could say that right now the main difference between both media is budgeting, because the two media basically use the same techniques [in each other].

On a concept basis, television — and more precisely TV series — offer the possibility to create complex universes, journey through them and explore many aspects of a relationship [for instance, or a family legacy, which is of course the case with *Supernatural*].

Is it fair to say *Supernatural* has quite a cinematic style compared to a lot of other TV shows?

Many shows have great cinematic style,

and many others are done with a more conventional bias. On *Supernatural*, what we want to achieve is to create a little movie each week and embark on a journey, at the end of which we hope we have surprised our audience. To do so, we're using all the tricks of recinematizing, using all the resources of the visual grammar, following the rules of storytelling and not following them sometimes. Do we have a cinematic style? Yes, we do.

Supernatural has a lot of action scenes — does that make it more difficult than other types of shows to shoot?

Action scenes are not really more difficult to shoot, they just take longer. You have to cover them with many more angles than you would need for a two-person conversation at a restaurant table. For example, and because *Supernatural* is a TV show, it forces us to find practical solutions so we can make our schedule, which isn't any longer than for any other TV show. In that sense, it adds a little bit of difficulty.

The show often makes references to horror movies and we do — do you ever take any visual influence from them? If so, what?

Very often in the script notes, we'll be asked to think of a specific feature film as a reference for inspiration. And sometimes we'll pay "homage" to certain films or scenes, like for instance, in the season two episode *Playthings*, the bar scene was inspired by a similar scene at the end of *The Shining*.

"WE WANTED SUPERNATURAL TO LOOK LIKE IT COULD HAPPEN IN REAL LIFE"



Which *Supernatural* episodes are you most proud of, and why?
I like *Asylum* in the [third] season for its unity of style, and *Faith*, *Route 666*, *Shadow*, *All Hell Breaks Loose Part 1 & 2*, in *My Time Of Dying* and *Dream A Little Of Me*. But if I were to pick one scene as my favorite, it would be the one between Dean and the [Conradine] Demon in the first part of *All Hell Breaks Loose Part 2*. I like everything about that scene!

Which episodes so far have been the most challenging for you to shoot?
In season one, for *Bloody Mary*, we dealt with [a lot of] mirrors and reflections. That alone created its own set of problems, as you want to avoid seeing lights, sets, cameras, etc. ... Moving shots involving mirrors took time, but they're always complicated to do.

In *Visits Best*, for the truck and car chase we had to light about a mile and a half of country road at night without the help of any existing street lights. The classic layout and the lighting undertaking is still to this day probably the biggest we did on the show.

Director [in season one] had many tricky lighting situations. Director Kim Manners wanted to film this episode with a "film noir" look in mind. Because the spirits were revealed as and by shadows, we wanted the whole episode to reflect this. When you work with hard light, the blocking of the action must be very

accurate, and the actors have to hit their marks very precisely. Soft lighting is [always] more forgiving on actors' positions.

In the second season, one episode that comes to mind as a difficult one as far as lighting is concerned is *No Bait*, another Kim Manners episode. In this episode the spirit of H.H. Holmes, the first serial killer in the history of the U.S., lives in an old sewer system below an apartment building. Theoretically, there's no light down there. When our heroes search the place they carry their flashlights, so that part is taken care of, but when we first introduce the Holmes character, he's shown with his captive women and they had to be in total darkness.

This is always a photographic challenge: creating darkness for the screen so that you believe they're in a chamber where there's no light. In prep we discussed the possibility of using techniques different from standard back and kick lights to convey that idea.

I considered the possibility of using infrared film, but extensive testing would have been in order, [and] there was no time to conduct those tests. So, in the end I settled for what I would call noir-class cinematography, in which you don't justify the light sources, but rather emphasize shapes and contours with back, kick and texture lights.

There are episodes also that, although

they're not as difficult conceptually, their undertaking was huge. *Hollywood Babylon* is one of them. Here you are in a Hollywood sound stage and you have the film [within] the film. With the episode's director Phil Sgriccia we started to make a stylistic difference between the film within a film, *All Haze II: The Reckoning* and the storyline of the episode itself. [We had] different, more saturated colors for the motion picture scenes, and our [back] to reality approach for the action with Sam and Dean.

What would you say is the best thing about working on *Supernatural*?
Apart from having the privilege to create the mood of the show, it's the relationship with the crew. This is the best crew I've had the pleasure to work with. We're truly a team. Everybody's concerned with the outcome of the series, and the dedication [and] runs very high. We'll be starting our fourth season [soon] and most of the [original] crew members are still on [the show]. This is a working family, and I think it's part of the success of the show. @



"I DEFINITELY HAVE TO BE MORE EXPERIMENTAL WITH MY LIGHTING. *SUPERNATURAL* IS BECAUSE I CAN'T LIVE ON A FEW RECIPES AS IF I WAS SHOOTING A HOSPITAL SHOW, FOR EXAMPLE."



TEST YOUR HUNTER POTENTIAL!

Words: Kate Anderson

Think you've got what it takes to be a hunter like Sam and Dean? Take our demon hunter's quiz and find out if you're ready to join the hunt, or if you need to hit the ancient books to do some serious research...

So, you want to see the world from... um? Perhaps you just want to avenge a family member's death at the hands of a supernatural entity. Or maybe you simply want to put your knowledge of things that go bump in the night to good use. Whatever your motives, facing off against ghosts, monsters, and

demons isn't a job for the faint-hearted.

No, sirrr! But if the thought of travelling across America in a black 1967 Chevy Impala investigating paranormal events and hunting down demons (after all, it beats a boring 9-5 office job any day of the week) sounds like your bag, you've come to the right place.

We've put together the ultimate quiz for you to test your *Supernatural* knowledge on, and determine whether you've got what it takes to cut it as the next Sam and Dean Winchester, or even as the cool Bobby Singer - if flannel shirts and trucker hats are more your kind of thing!

PART 1: OBSERVATION

Give yourself one point for each question you answer correctly...

1. What does Y.E.D. stand for, and in which episode was the phrase first used?
2. Former witch Ruby sold her soul to the demon Sammi around the time of which historical event?
3. What was the name of the ghost featured in the season two episode 'No Exit' who had a penchant for brutal but rather ingenious killings?
4. What is located at the co-ordinates 38-1111?
5. The shape-shifting Paktoosh demon feeds on what?
6. How old was Sam when he and Dean's mom Mary was killed by the demon Azazel?
7. What was the name of the late vampire hunter who was John Winchester's mentor?
8. In the episode 'The Signficant Seven', there were seven demons that represented each of the Seven Deadly Sins. So, what are the Seven Deadly Sins?



9. For how many years did the ghosts of Molly McMeatens and Jonah Greeley both haunt the same stretch of Highway 41?
10. What's the name of the real life asylum that's supposed to be haunted by violent spirit activity? (Clue: it featured in season-one.)



PART 2: URBAN LEGENDS

Give yourself two points for each question you answer correctly.

1. What is a wandigo?
2. How many times does one have to call out Bloody Mary's name in front of a mirror for her to appear?
3. What is a common cause of the White Lady aka Blanche in White mythology?
4. Which urban legend about a couple in a car told in the U.S. since the 1950s, is one of the most well known and frequently studied legends in the world?
5. In what episode are Dead Zones mentioned?
6. What's the name of the African-American blues singer who, according to urban legend, sold his soul to the devil in exchange for his musical talent?
7. What is a ghost ship?
8. According to Supernatural lore, what three things have to be in place in order to create a luck-sucking rabbit's foot?
9. Wendigos are notoriously difficult to destroy. What are their weaknesses?
10. What's the more common name for lycanthropes?



BOBBY SINGER

Each correct answer gets you one point.

1. Which episode marks Bobby Singer's first appearance?
2. What was the name of Bobby's guard dog?
3. What life-changing event prompted Bobby to become a demon hunter?
4. What does Bobby do to "test" if people are possessed?
5. What is the name of the salvage yard Bobby owns?



PART 3: GUESS THE EPISODE FROM THE IMAGE

Give yourself three points if you can identify the episode



JOHN WINCHESTER

Each correct answer gets you one point

1. In the episode *In My Time Of Dying*, what was the time and date of John's death?
2. John was a corporal in the Marine Corps. What was his company?
3. When did Mary Winchester (that's John's wife) and Sam and Dean's mom, of course, die? The exact date, please!
4. Under what false name did John keep a storage locker in Black Rock, Buffalo?
5. How old was John when he died?



PART 4: QUESTIONS

Give yourself two points for each question you answer correctly.

1. At what time did the clock in Sam's sunny shop on the night he and Dean's mom was killed?
2. Which gun metal can be used to repel spirits?
3. What's the name of the type of witch that shows into children's bedrooms to suck the life out of them?
4. Name two ingredients used in goiter dust.
5. A Crossroads Demon is also known by what other name?
6. What "inspired" hunter Gordon Walker to become a vampire hunter?

7. Name all the members of the Ghostfreak team.
8. What residual substance do demons often leave behind?
9. How did Dean end up damaging his heart in the episode *Flash*?
10. In demon hunting, what does salt come in handy for?



THE COLT

Each correct answer gets you one point.

1. The Latin inscription on the barrel of the Colt says "non finitio malis." What's the translation?
2. Who forged the weapon?
3. In what year was the gun manufactured?
4. How many bullets were made for it?

5. What's engraved on the Colt's special bullet?



AZAZEL

Each correct answer gets you one point.

1. What effects in the natural world precede Azazel's attacks (all three for the point)?
2. What's the only thing that Azazel seems to fear?
3. When not in the possession of a host body, Azazel can appear in what form?
4. How does Azazel grant his "spade children" their supernatural abilities?
5. Meg Masters was Azazel's demonic daughter, but what was the name of his demonic son?

PART 5: MEMORABLE QUOTES

Give yourself three points if you can identify the episode these quotes come from. There's an extra point if you can identify the character behind the quote too.

1. "Don't be afraid of the dark? What, are you looking for it? Of course you should be afraid of the dark! You know what's out there!"
2. "Wow, Dean, they say you can't protect your loved ones forever. Well, I say screw that, what else is family for?"
3. "Well, I've lied... a lot. I've stolen. I've lusted. And the other day I real this over - a nice guy, you know? And we had a really good chat - sort of like this. Then I tell his throat and ripped his heart out through his chest. Does that make me a bad person?"
4. "Dude, all right. I'll admit, we've gone pretty ghetto with spell work before, but this takes the cake! I mean, a Spangolus plastered instead of an altar cake!"
5. "You're almost hell's bitch, so you can see hell's other bitches."
6. "Revenge ain't worth much if you end up dead."
7. "Yeah, a middle-aged dentist with an ulcer is not exactly well personified."
8. "Excuse me, I'm looking for two boys. They're brothers. One's really tall and one's really cute."
9. "Come on. You do this out of vengeance and obsession. You're a stone's throw from being a serial killer. Whereas I, on the other hand, I get paid to do a job, and I do it. So you tell me, which is healthier?"
10. "Most hunters come through that door think they can get in my pants with some pious 'a sin pack, and side one of Zeppelin IV'."

BELA TALBOT

Each correct answer gets you one point.

1. What breed of cat did Bela own?
2. What's her real first name?
3. At what age was Bela responsible for killing her parents?
4. Where did Bela live when Sam and Dean knew her?
5. What elixirs has she used?





Entree:
Zaal op

PART 6: IDENTIFY THE DEMON, GHOST OR MONSTER

Give yourself 2 points if you can identify the demons from these images.

1.



DEAN WINCHESTER

Each correct answer gets you one point

1. What does Dean have a phobia of?
2. Which member of the Scooby-Doo gang did Dean always like?
3. How old was Dean when he killed his first vampire?
4. Dean's amulet was a gift from his brother Sam. When did he get it?
5. What's the greatest love of Dean's life? (Clue: it's not a girl)



THE IMPALA

Each correct answer gets you one point.

1. The Chevy Impala has had two different license plates. Name both numbers.
2. The car has a nickname. What is it?

3. What year was the car produced?
4. What's the name of the car's manufacturer?

5. The car has a weapons compartment built into the trunk with a combination lock. What's the combination for this lock?



PART 7: QUESTIONS

Give yourself two points for each question you answer correctly.

- Aside from being a hunter, Jim Murphy also had another calling. What was it?
- What's the name of the husband-and-wife demon-hunting team who popped up in the episode *The Magnificent Seven*?
- According to *Supernatural* lore, there are two ways of killing vampires. What are they?
- What is a Devil's Trap?
- What is a Hand of Glory?
- What's engraved on the pure iron hunting knife Jo Harvelle inherited from her father?
- What are all demons vulnerable to?
- What's a Ray of Solomon?
- Who or what was Ruby referring to as Sam's main competition?
- What's Lila's demonic eye color?



SAM WINCHESTER

Each correct answer gets you one point.

- What is it that Sam has a phobia of?
- In what episode did the demon Meg possess Sam?
- Who was the greatest love of Sam's life? (Clue: yes, we're talking about a girl.) Her full name, please.
- What was Sam's Law School Admission Test score?
- Sam has psychic powers. What are they?



AZAZEL'S SPECIAL CHILDREN

Each correct answer gets you one point.

- What has Azazel recruited his "special children" for?
- What was Max Miller's special power?



3. Scott Gray was killed by Gordon Walker and was buried at Arter Hill Cemetery. But in what plot number was he in?

4. Which of Azazel's special children had a "death touch"?

5. On the side of Andy Gallagher's van, what animal is the barbarian queen riding?

ANSWERS

PART 1

1. *The Yellow Eyes* (Damon and Castiel drive)
2. *The Prisoner*
3. D.D. Bensen
4. *Black River Riders* (Cassidy, Jensen, and Jensen's brother)
5. No needles
6. *Seven Minutes*
7. *Seven Minutes*
8. *Shells, Cars, Pests, Lost, Dead, Blood, and Clotting*
9. *Witches gone*
10. *The Rosemary Hypothesis*

PART 2

1. A demonlike entity that inhabits the bodies of humans and feeds on their emotions
2. *Three*
3. A demonlike entity that inhabits the bodies of humans and feeds on their emotions
4. *Shredder*
5. *Robert Johnson*
6. A ship that appeared on September 17, 1901, and was the last to be seen before it disappeared
7. A cemetery in New York, and it was on October 17, 1901
8. *Witches gone*
9. *Witches gone*
10. *Witches gone*

PART 3

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*
6. *Seven Minutes*
7. *Seven Minutes*
8. *Seven Minutes*
9. *Seven Minutes*
10. *Seven Minutes*

PART 4

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*
6. *Seven Minutes*
7. *Seven Minutes*
8. *Seven Minutes*
9. *Seven Minutes*
10. *Seven Minutes*

PART 5

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*
6. *Seven Minutes*
7. *Seven Minutes*
8. *Seven Minutes*
9. *Seven Minutes*
10. *Seven Minutes*

PART 6

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*
6. *Seven Minutes*
7. *Seven Minutes*
8. *Seven Minutes*
9. *Seven Minutes*
10. *Seven Minutes*

PART 7

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*
6. *Seven Minutes*
7. *Seven Minutes*
8. *Seven Minutes*
9. *Seven Minutes*
10. *Seven Minutes*

DEAN WINCHESTER

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

SAM WINCHESTER

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

JOHN WINCHESTER

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

ROBERT JOHNSON

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

THE IMPALA

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

AZAZEL

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

AZAZEL'S SPECIAL CHILDREN

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

BILLY TALBOT

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

THE COLE

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

THE IMPALA

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

AZAZEL

1. *Seven Minutes*
2. *Seven Minutes*
3. *Seven Minutes*
4. *Seven Minutes*
5. *Seven Minutes*

HOW DID YOU RATE?

Lower than 70 points - Oh no, you're probably a little bit of a demon hunter.

70 to 80 points - Dude, you're really bad. Really, really bad.

80 to 90 points - Oh no, you're probably a little bit of a demon hunter. You're probably a little bit of a demon hunter.

90 to 100 points - Dude, you're really bad. Really, really bad. You're probably a little bit of a demon hunter.

100 to 110 points - Dude, you're really bad. Really, really bad. You're probably a little bit of a demon hunter.

110 points or more - Dude, you're probably a little bit of a demon hunter. You're probably a little bit of a demon hunter.

return to sender



The Winchester boys might have no fixed address, but *The Official Supernatural Magazine* does, and we want your letters. Feedback, burning questions, and even criticism are all welcome. Just go easy on that last one (or we'll get an angry Hellhound on you). If you're a US reader send your queries, comments, and artwork to: *Supernatural Letters*, P.O. Box 41-298, 5500 Santa Monica Blvd, West Hollywood CA 90046-5077. Everyone else please write to: *Supernatural Letters*, 144 Southwark Street, London SE1 0UP or email supernaturalmag@btinternet.com. We regret that we cannot organize autographs or meetings with the actors, movie/series casts, or cast on hand to members of the cast or production crew.



My best friend and I love *Supernatural*. Every little thing about it, from the great cast to the cooler music. We always go outside in my town listening to the mix CD of our home-made *Supernatural* soundtrack.

We like saying that I'm Sam and he's Dean, because we both look and act so much like them. We live in a small town on the opposite side of Canada from where *Supernatural* is filmed, Little Niagara on Lake Ontario. We think maybe the show should film an episode here. The 14th season's thriller movie *The Dead End* was filmed here, and thanks to the local folk from the way, many ghost stories and legends take place. Anyway, we love *Supernatural* and thought it would be awesome to meet Jensen or Jared, Jensen Turner, Thomas Turner,

via email

Does anyone else find themselves re-watching Sam and Dean's road trips? Let us know...

on the road

I really loved the feature on the "Winchester" boys, Jared and Dean. ("Boys Will Be Boys", *The Official Supernatural Magazine* #4), as played by Colin Ford and Ridge Genge. They are so adorable for their ages! I'm excited to hear that they're due on the show as well! I hope we get to see more of them in the fourth season.

I also enjoyed the article about Jensen and Jared's fan experience. These are stories you don't often hear about. I love that the boys take everything in stride and are so gracious about overwhelming fans. I would so be the girl stalking them in the supermarket...

Kristen Bernick, Ashburnage, Alaska
Wow, we think Jared will have to start having his groceries delivered at this rate! Glad you liked the interviews, Kristen, and keep your eyes peeled for more every issue...

FAN BAROMETER

What's hot and what's not in the Supernatural universe. According to you...

Love your death wish? You're a badass!

Love being haunted by dead people? You're a nut!

Being caught in a supernatural situation?

We didn't see what happened in the end!

Have you ever been in a supernatural situation?

Are you a badass?

HOT

NOT



a match made in heaven?



Amanda Williams of Greenink, Scotland, contacted a possible on-screen romance of Ruby and Dean. Although I'd love to see more relationships like the Winchester boys, I think that a better choice for Ruby would be Dean. Even though they both want to rip each other's throats out at the mere sight of each other, I believe that it's inevitable that Dean would love a love/hate relationship. Since it is bound to happen eventually, I think Ruby would be perfect for Dean to love and hate. It may be my twisted way of looking at how people hate each other on a daily basis or the way they really feel, and it also may be that I'm overreacting to this situation, but I'm really like to see it [develop on] the show. Though the relationship is probably impossible to have without playing off every Supernatural fan but myself, I won't hold my breath. But keep Supernatural on the air, because it would be a good time to see to pull out of your back pocket something. They'd be a real kick as couple! *RobbieK. Aard, via email*

Dean and Ruby? Now there's a thought. They did get physical in the past for the Wicked of course, but it wasn't exactly romantic. It looks like it's at a dead point now though.

WILLIAMS WOULD WILLIAMS WOULD WILLIAMS WOULD WILLIAMS WOULD



"This is distressing!" before marching over to the phone and calling my support group at Supernatural! Once I was afraid that Dean would be saved last minute, that I would be left saying "WHAT A GOD GOD!" but instead I got to see Dean in what appeared to be Hell. The did what we all expected would happen, and had to pay for not being afraid to torture your characters.

I look forward to seeing Dean and will embrace whatever you have to give with open and grateful arms, because I know that Ruby Ripins and everyone else on the Supernatural team will not let their story be compromised because it's easier to do it one way than the other, or for fear of being stoned by angry old fanatics. Supernatural is the only show on television I watch and it will continue to be that way, because the quality is so fantastic! *Ardenia, Borne, OAKS, Ontario*



POSSIBLE EXPLANATION

Some experts have claimed sightings of the Mothman were actually of Devilfish. Crabs, which can reach heights of six feet, with wingspans of up to ten feet and red patches on their heads. These crabs have also been suggested as the cause of the century enduring legend of the Jersey Devil.

fact or fiction?

There's something to being the little crank quiet, or something more sinister in night? Each issue we delve into the world of the strange to bring you a tale so terrifying you'll struggle to sleep at night. This issue, we take a look at the story of the portentous Mothman.

Sightings of paranormal creatures tend to arouse feelings of curiosity in people, but perhaps the most frightening thing about sightings of the Mothman is that the interest seemed to be mutual.

The most famous Mothman sighting occurred in November 1966, when two young couples from Point Pleasant, West Virginia were driving late at night. Seeing two glowing red lights in the darkness, they were shocked to find they were apparently the eyes of a man-like creature around seven-foot tall with wings on its back. Driving off at speed, they were startled to see the being fly alongside them at about 100mph until they reached town. According to some reports, one of the couples was frightened by poltergeist activity at home later that night.

Sightings of the creature continued in the local area, often following racing cars. Around this time, Mrs. Mercedes Bennett and her friends Mr and Mrs Raymond Winstanley saw a large, gray creature with glowing red eyes stand up behind her parked car when she was visiting friends. Running inside, they reported that the creature shuffled up onto the house's porch and peered inside at the inhabitants through the windows. Later in the same month, two women said they saw a winged figure with red eyes take off from the roof of a house.

The sightings were concentrated around the so-called "TNT area", a former World War II explosive storage structure made up of a series of empty concrete "tubs". To add to the mystery, the area is said to be riddled with forgotten tunnels - the ideal hiding place?

It has been noted that the vast majority of sightings of Mothman preceded the collapse of the local Silver Bridge on December 18, 1967, which spanned the Ohio River between Point Pleasant and Gauleyport, killing 46 people. This event has come to believe the Mothman was a harbinger of the disaster. Reported sightings of the creature have certainly decreased in number since, though the area has also been a hotspot for phenomena like UFO sightings and animal mutilations.

Is the Mothman in fact a portent of doom, or can only hope it doesn't appear again.

Words: Neil Edwards

It is also said that the Mothman has been associated with the deaths of several people, but it is not clear if this is true or just a rumor.

TRAVEL

Ask Eric!

Every third issue, *Supernatural's* creator ERIC KRIEGER will be answering a selection of fan

questions posed to him by The Official *Supernatural* Magazine. Hot topics this month include returning guest stars, festive episodes, Sam's mourning, and whether Eric will be directing any more episodes...



The *Supernatural* fan base are definitely devoted, but do you ever get angry when fans try to tell you how things should happen in the show or complain about some things that do happen, for example about new characters and plotlines?

—Joan Allen, Ireland, via email

Yes, I have to admit, I have a complicated relationship with our fanboys. On one hand, they're so fiercely intelligent, and I appreciate how demanding and uncompromising they are. On the other hand, sometimes I find them frustrating. I feel like I can't please them, no matter what I do. And so I've learned a simple and valuable lesson over the course of the show: be true to yourself. Do what you think is best, and if they don't like it, well, you can't please all the people all the time. *Caberman*, you can drive yourself crazy. And believe me, I have.



Golly, it's goodbye to Ruby...

Will Ruby and Bobby be returning in season four, and what can we expect from them?

—J. Cooper, via email

Bobby is definitely returning. He's in episodes one, two, and six, so far. Although Jim Beaver, the character GILBERT who plays him, has just booked a lead role on another network's series, so we may be seeing a bit less of Bobby this year. But both Jim and Bobby are so near and dear to our *Supernatural* hearts, and we'll get 'em in the show as much as humanly possible, I promise.

As for Ruby, I'm not to say that Katie Cassidy will not be returning to

the show this year. Unfortunately, we have all kinds of budget issues this season, and we simply couldn't afford her. Which sucks me, because I loved her, she was really growing beautifully into the character, and I thought she brought a lot to the show. I'll miss her. But there are the financial realities we're living in.



The here and what...?



What is and what should never be—the end of many more Eric-directed episodes...

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Guy Talk

Who you gonna call?

Trickster ticking you off? Rawhead riling you? Crocotta cramping your style? Whatever your unexplained phenomena, the Winchester brothers are on hand to help...

Dear Sam & Dean,
Dear day I didn't go to school because I was sick. The next day I felt better, so I went back to school. When I went to my math class 9th and 10th period, I asked my teacher what I had missed the previous day, and she looked at me like I had 10 heads and said, "Oh, I thought you were home yesterday. You were marked as being here!" I think it was a shape-shifter. Please help me, I'm seriously freaking out at the fact that I was seen at school when I wasn't there!

Ashley, Townsend, MA



Dean says: "There's probably a simple explanation for this. Your teacher could have made a mistake on the register or someone in your class might have said 'there' and she thought it was you. Also, did anybody else see you at school that day? I'd guess not. I think it's just your poor teacher suffering from being overworked. There are shape-shifters out there, true, but they're very rare."

Dean says: "Look at it this way, dude: if you were a shape-shifter and you could be anywhere in the world, why would you go to school? The only way you're laughed with and to win looks and pick up hot chicks (they don't all have doing algebra equations) like that would be the easiest alternative ever. What a big game you'd want to be!"



Dear Sam & Dean,
Dean, I'm in love with you. Let's go out. You can keep on hunting with Sam and just stop home whenever you want. I'm pretty, funny, smart, and a really good cook. And I make a mean cheeseburger. Oh, and bring Sam along. I have a hank.
With love,
Sarah, Metwack, NJ



Dean says: "You had me at 'cheeseburger' Sarah. You sound like my perfect woman! Unfortunately, however, my dumbass brother lost your address. Thanks a lot, Sam."

Sam says: "If you had created my computer surfing for who here's what, I would still love it. I bet all my email thanks to you!"

Dean says: "What kind of computer can't handle e-mail the file (PERSONAL - DO) anyway?"

Dean says: "Dude, just go and sit over there and leave me alone for a while, okay?"

SUPERNATURAL



Dear Sam & Dean,

This is going to sound really weird, but please don't laugh at me. I'm afraid of darkness. Any kind of darkness: even in shop windows, electronic figures in amusement parks, dolls... and, most of all, ventriloquist dummies. I keep thinking they're going to come to life and kill me! Has that ever happened? Please put my mind at rest!
Katie, Toledo, MO

Dean says: "I have to tell you this, Katie, but obviously anything can come to life and attack you if somebody is really scared. A spirit could also attack a doll or dummy and make it move around on its own. Check out Chucky - he was possessed by an evil spirit. It can happen!"

Dean says: "Have you ever been to a doctor? Katie - it sounds to me as though you simply suffer from claustrophobia - a fear of darkness and silence. You can probably get help from a therapist or a psychiatrist if you want to overcome your phobia. The chances of anything coming to life around you to day... BWAHAHA!"

Dean says: "Nooooo...what? Did you just Google that when I wasn't looking? No way would you remember a word that long off the top of your head!"

Sam says: "The rest of your brain has to be filled with Zepherin lyrics and love letters to Jack Bauer."

Dean says: "Whatever, look, Katie, I'd say serious therapy it's what you. Read the Chucky movies. And...uh...OK? Well, I have to go now."



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